ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ

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1447a Περὶ ποιητικῆς αὐτῆς τε καὶ τῶν εἰδῶν αὐτῆς, ἥν
1 τινα δύναμιν ἕκαστον ἔχει, καὶ πῶς δεῖ συνίστασθαι
τοὺς μύθους εἰ μέλλει καλῶς ἕξειν ἡ ποίησις, ἔτι δὲ
10 ἐκ πόσων καὶ ποίων ἐστὶ μορίων, ὁμοίως δὲ καὶ περὶ
τῶν ἄλλων ὅσα τῆς αὐτῆς ἐστι μεθόδου, λέγωμεν
ἀρξάμενοι κατὰ φύσιν πρῶτον ἀπὸ τῶν πρώτων.

ἐποποιία δὴ καὶ ἡ τῆς τραγῳδίας ποίησις ἔτι δὲ
κωμῳδία καὶ ἡ διθυραμβοποιητικὴ καὶ τῆς αὐληti-
15 κῆς ἡ πλείστη καὶ κιθαριστικῆς πᾶσαι τυγχάνουσιν
οὖσαι μιμήσεις τὸ σύνολον· διαφέρουσι δὲ ἀλλήλων
τρισίν, ἢ γὰρ τῷ ἐν[1] ἑτέροις μιμεῖσθαι ἢ τῷ ἕτερα ἢ
τῷ ἑτέρως καὶ μὴ τὸν αὐτὸν τρόπον. ὥσπερ γὰρ καὶ
χρώμασι καὶ σχήμασι πολλὰ μιμοῦνταί τινες ἀπει-
20 κάζοντες (οἱ μὲν διὰ τέχνης οἱ δὲ διὰ συνηθείας),
ἕτεροι δὲ διὰ τῆς φωνῆς, οὕτω κἀν ταῖς εἰρημέναις
τέχναις ἅπασαι μὲν ποιοῦνται τὴν μίμησιν ἐν
ῥυθμῷ καὶ λόγῳ καὶ ἁρμονίᾳ, τούτοις δ' ἢ χωρὶς ἢ

[1] ἐν Forchhammer: γένει A

[a] A major genre of choral lyric, performed in honour of Dionysus; cf. 49a10–11 for its relation to tragedy.

POETICS

We are to discuss both poetry in general and the capacity of each of its genres; the canons of plot construction needed for poetic excellence; also the number and character of poetry's components, together with the other topics which belong to the same enquiry—beginning, as is natural, from first principles.

Now, epic and tragic poetry, as well as comedy, dithyramb,[a] and most music for aulos[b] and lyre, are all, taken as a whole, kinds of mimesis.[c] But they differ from one another in three respects: namely, by producing mimesis in different media, of different objects, or in different modes. Just as people (some by formal skill, others by a knack) use colours and shapes to render mimetic images of many things, while others again use the voice,[d] so too all the poetic arts mentioned produce mimesis in rhythm, language, and melody, whether separately or in

[b] A reed pipe (akin to an oboe) used to accompany parts of drama and some other forms of poetry, but also for purely instrumental music; cf. 48a9, 61a18, b31.

[c] The foundational aesthetic concept of the *Poetics*; my translation generally retains the Greek noun, but sometimes, to avoid awkwardness, I use the verb "represent." See the Introduction.

[d] For vocal mimicry, including that of actors; cf. *Rh.* 1404a21–3.

μεμιγμένοις· οἷον ἁρμονίᾳ μὲν καὶ ῥυθμῷ χρώμεναι μόνον ἥ τε αὐλητικὴ καὶ ἡ κιθαριστικὴ κἂν εἴ τινες ἕτεραι τυγχάνωσιν οὖσαι τοιαῦται[1] τὴν δύναμιν, οἷον ἡ τῶν συρίγγων, αὐτῷ δὲ τῷ ῥυθμῷ[2] χωρὶς ἁρμονίας ἡ[3] τῶν ὀρχηστῶν (καὶ γὰρ οὗτοι διὰ τῶν σχηματιζομένων ῥυθμῶν μιμοῦνται καὶ ἤθη καὶ πάθη καὶ πράξεις)· ἡ δὲ[4] μόνον τοῖς λόγοις ψιλοῖς ἢ τοῖς μέτροις καὶ τούτοις εἴτε μιγνῦσα μετ' ἀλλήλων εἴθ' ἑνί τινι γένει χρωμένη τῶν μέτρων ἀνώνυμος[5] τυγχάνει οὖσα[6] μέχρι τοῦ νῦν· οὐδὲν γὰρ ἂν ἔχοιμεν ὀνομάσαι κοινὸν τοὺς Σώφρονος καὶ Ξενάρχου μίμους καὶ τοὺς Σωκρατικοὺς λόγους, οὐδὲ εἴ τις διὰ τριμέτρων ἢ ἐλεγείων ἢ τῶν ἄλλων τινῶν τῶν τοιούτων ποιοῖτο τὴν μίμησιν. πλὴν οἱ ἄνθρωποί γε συνάπτοντες τῷ μέτρῳ τὸ ποιεῖν ἐλεγειοποιοὺς τοὺς δὲ ἐποποιοὺς ὀνομάζουσιν, οὐχ ὡς κατὰ τὴν μίμησιν ποιητὰς ἀλλὰ κοινῇ κατὰ τὸ μέτρον προσαγορεύοντες· καὶ γὰρ ἂν ἰατρικὸν ἢ φυσικόν[7] τι διὰ τῶν μέτρων ἐκφέρωσιν, οὕτω καλεῖν εἰώθασιν· οὐδὲν δὲ κοινόν ἐστιν Ὁμήρῳ καὶ Ἐμπεδοκλεῖ πλὴν τὸ

[1] τοιαῦται rec.: om. A
[2] ῥυθμῷ μιμοῦνται A: μιμ. del. Spengel (om. Arab.)
[3] ἡ rec.: οἱ A
[4] δὲ ἐποποιία A: ἐπ. del. Ueberweg (om. Arab.)
[5] ἀνώνυμος add. Bernays (Arab.)
[6] τυγχάνει οὖσα Suckow: τυγχάνουσα A
[7] φυσικόν Heinsius (Arab.): μουσικόν A

combinations. That is, melody and rhythm alone are used by music for aulos and lyre, and by any other types with this capacity, for example music for panpipes; rhythm on its own, without melody, is used by the art of dancers (since they too, through rhythms translated into movements, create mimesis of character, emotions,[a] and actions); while the art which uses either plain language or metrical forms (whether combinations of these, or some one class of metres) remains so far unnamed.[b] For we have no common name to give to the mimes of Sophron and Xenarchus[c] and to Socratic dialogues; nor even to any mimesis that might be produced in iambic trimeters[d] or elegiac couplets[e] or any other such metres. Of course, people attach the verbal idea of "poetry" [*poiein*] to the name of the metre, and call some "elegiac poets," others "epic poets." But this is not to classify them as poets because of mimesis, but because of the metre they share: hence, if writers express something medical or scientific in metre, people still usually apply these terms. But Homer and Empedocles[f] have nothing in common *except*

[a] Or perhaps "sufferings."

[b] Ar. notes the lack of a collective name for mimesis in prose or metre, and rejects the standing equation of "poetry" with verse.

[c] Sicilian authors, father (late 5th cent.) and son, of prose mimes, i.e. comic sketches; cf. Ar. *On Poets*, fr. 15 Gigon/72 Rose. Sophron allegedly influenced Plato's dialogues: e.g. D. L. 3.18, *P. Oxy.* XLV 3219 fr. 1.

[d] The metre both of some "iambic" poetry (e.g. Archilochus; cf. 48b31–2) and of dialogue in drama (49a21–28).

[e] Used mostly in "elegiac" poetry such as that of Theognis

[f] E. (c. 495–435) composed two philosophical/scientific works, *On Nature* and *Purifications*, in hexameters.

μέτρον, διὸ τὸν μὲν ποιητὴν δίκαιον καλεῖν, τὸν δὲ φυσιολόγον μᾶλλον ἢ ποιητήν. ὁμοίως δὲ κἂν εἴ τις ἅπαντα τὰ μέτρα μιγνύων ποιοῖτο τὴν μίμησιν καθάπερ Χαιρήμων ἐποίησε Κένταυρον μικτὴν ῥαψῳδίαν ἐξ ἁπάντων τῶν μέτρων, καὶ ποιητὴν προσαγορευτέον. περὶ μὲν οὖν τούτων διωρίσθω τοῦτον τὸν τρόπον. εἰσὶ δέ τινες αἳ πᾶσι χρῶνται τοῖς εἰρημένοις, λέγω δὲ οἷον ῥυθμῷ καὶ μέλει καὶ μέτρῳ, ὥσπερ ἥ τε τῶν διθυραμβικῶν ποίησις καὶ ἡ τῶν νόμων καὶ ἥ τε τραγῳδία καὶ ἡ κωμῳδία· διαφέρουσι δὲ ὅτι αἱ μὲν ἅμα πᾶσιν αἱ δὲ κατὰ μέρος. ταύτας μὲν οὖν λέγω τὰς διαφορὰς τῶν τεχνῶν ἐν οἷς[1] ποιοῦνται τὴν μίμησιν.

II Ἐπεὶ δὲ μιμοῦνται οἱ μιμούμενοι πράττοντας, ἀνάγκη δὲ τούτους ἢ σπουδαίους ἢ φαύλους εἶναι (τὰ γὰρ ἤθη σχεδὸν ἀεὶ τούτοις ἀκολουθεῖ μόνοις, κακίᾳ γὰρ καὶ ἀρετῇ τὰ ἤθη διαφέρουσι πάντες), ἤτοι βελτίονας ἢ καθ' ἡμᾶς ἢ χείρονας ἢ καὶ τοιούτους, ὥσπερ οἱ γραφεῖς· Πολύγνωτος μὲν γὰρ κρείττους, Παύσων δὲ χείρους, Διονύσιος δὲ ὁμοίους εἴκαζεν. δῆλον δὲ ὅτι καὶ τῶν λεχθεισῶν ἑκάστη μιμήσεων ἔξει ταύτας τὰς διαφορὰς καὶ ἔσται ἑτέρα τῷ ἕτερα μιμεῖσθαι τοῦτον τὸν τρόπον. καὶ γὰρ ἐν

[1] οἷς Vettori: αἷς A

[a] 4th cent. tragedian (*Rh.* 1413b13, *TrGF* I no. 71); *Centaur* was probably a polymetric drama, perhaps meant only for recital (hence "rhapsody," elsewhere used of epic recitals). Cf. 60a1–2.

their metre; so one should call the former a poet, the other a natural scientist. Equally, even if someone should produce mimesis in a medley of all the metres (as Chaeremon[a] did in composing his *Centaur*, a hybrid rhapsody containing all the metres), he ought still to be called a poet. In these matters, then, we should make discriminations of this kind. There are also some arts which use all the stated media—rhythm, melody, metre—as do dithyramb and nomes,[b] tragedy and comedy. They differ in that some employ all together, others use them in certain parts. So these are the distinctions between the arts in the media in which they produce mimesis.

Since mimetic artists represent people in action, and the latter should be either elevated[c] or base (for characters almost always align with just these types, as it is through vice and virtue that the characters of all men vary), they can represent people better than our normal level, worse than it, or much the same. As too with painters: Polygnotus depicted superior people, Pauson inferior, and Dionysius those like ourselves.[d] Clearly, each of the kinds of mimesis already mentioned will manifest these distinctions, and will differ by representing

[b] Nomes were traditional styles of melody, for string or wind instrument, to which various texts could be set; by Ar.'s time the term covered elaborate compositions closely related to dithyramb: cf. 48a15.

[c] See on 49b24.

[d] Polygnotus: major mid-5th cent. wall painter; cf. 50a27, with *OCD* s.v. Pauson (cf. *Pol.* 1340a36): identity uncertain; a painter of caricatures? Dionysius: more than one painter of this name is known; perhaps D. of Colophon (Ael. *VH* 4.3).

ὀρχήσει καὶ αὐλήσει καὶ κιθαρίσει ἔστι γενέσθαι
10 ταύτας τὰς ἀνομοιότητας, καὶ περὶ τοὺς λόγους δὲ
καὶ τὴν ψιλομετρίαν, οἷον Ὅμηρος μὲν βελτίους,
Κλεοφῶν[a] δὲ ὁμοίους, Ἡγήμων δὲ ὁ Θάσιος ὁ τὰς
παρῳδίας ποιήσας πρῶτος καὶ Νικοχάρης ὁ τὴν
Δειλιάδα χείρους· ὁμοίως δὲ καὶ περὶ τοὺς διθυράμ-
βους καὶ περὶ τοὺς νόμους, ὥσπερ γὰρ[1] Κύκλωπας
15 Τιμόθεος καὶ Φιλόξενος μιμήσαιτο ἄν τις. ἐν αὐτῇ
δὲ τῇ διαφορᾷ καὶ ἡ τραγῳδία πρὸς τὴν κωμῳδίαν
διέστηκεν· ἡ μὲν γὰρ χείρους ἡ δὲ βελτίους μιμεῖ-
σθαι βούλεται τῶν νῦν.

III Ἔτι δὲ τούτων τρίτη διαφορὰ τὸ ὡς ἕκαστα τού-
των μιμήσαιτο ἄν τις. καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ
20 αὐτὰ μιμεῖσθαι ἔστιν ὁτὲ μὲν ἀπαγγέλλοντα ἢ ἕτε-
ρόν τι γιγνόμενον ὥσπερ Ὅμηρος ποιεῖ, ἢ ὡς τὸν
αὐτὸν καὶ μὴ μεταβάλλοντα, ἢ πάντας ὡς πράττον-
τας καὶ ἐνεργοῦντας τοὺς μιμουμένους. ἐν τρισὶ δὴ
ταύταις διαφοραῖς ἡ μίμησίς ἐστιν, ὡς εἴπομεν κατ'
25 ἀρχάς, ἐν οἷς τε καὶ ἃ καὶ ὥς. ὥστε τῇ μὲν ὁ αὐτὸς
ἂν εἴη μιμητὴς Ὁμήρῳ Σοφοκλῆς, μιμοῦνται γὰρ
ἄμφω σπουδαίους, τῇ δὲ Ἀριστοφάνει, πράττοντας
γὰρ μιμοῦνται καὶ δρῶντας ἄμφω. ὅθεν καὶ δρά-
ματα καλεῖσθαί τινες αὐτά φασιν, ὅτι μιμοῦνται
δρῶντας. διὸ καὶ ἀντιποιοῦνται τῆς τε τραγῳδίας

[1] γὰρ Vahlen: γᾶς Λ: Γαλατείας καὶ Eden

[a] Minor tragic poet; cf. 58a20 and *Rh.* 1408a15.
[b] Probably late 5th cent.; cf. *OCD* s.v.

different objects in the given sense. In dancing too, and in music for aulos and lyre, these variations can occur, as well as in prose writings and metrical works without melody: for example, Homer represented superior people, Cleophon[a] those like ourselves, Hegemon of Thasos[b] (the first composer of parodies) and Nicochares[c] (author of the *Deiliad*) inferior characters. Likewise with dithyrambs and nomes: for one could represent Cyclopses as did Timotheus and Philoxenus.[d] This very distinction separates tragedy from comedy: the latter tends to represent people inferior, the former superior, to existing humans.

There is, beside these, a third distinction—in the *mode* of mimesis for these various objects. For in the same media one can represent the same objects by combining narrative with direct personation, as Homer does; *or* in an invariable narrative voice; *or* by direct enactment of all roles. These, then, are the three distinctions underlying mimesis, as we said at the outset: media, objects, modes. Accordingly, in one respect Sophocles could be classed as the same kind of mimetic artist as Homer, since both represent elevated characters, but in another the same as Aristophanes, since both represent people in direct action. Hence the assertion some people make, that dramas are so called because they represent people in action.[e] Thus, the Dorians actually lay claim to

[c] Probably late 5th cent.: *Deiliad* is a mock-epic title (cf. e.g. *Iliad*), "tale of a coward."

[d] Timotheus, c. 450–360; his *Cyclops*: *PMG* nos. 780–83. Philoxenus, roughly contemporary; see *PMG* nos. 815–24. Both were musico-stylistic innovators.

[e] The noun *drama* derives from the verb *dran*, "do" or "act" (cf. 48b1).

καὶ τῆς κωμῳδίας οἱ Δωριεῖς (τῆς μὲν γὰρ κωμῳδίας οἱ Μεγαρεῖς οἵ τε ἐνταῦθα ὡς ἐπὶ τῆς παρ' αὐτοῖς δημοκρατίας γενομένης καὶ οἱ ἐκ Σικελίας, ἐκεῖθεν γὰρ ἦν Ἐπίχαρμος ὁ ποιητὴς πολλῷ πρότερος ὢν Χιωνίδου καὶ Μάγνητος· καὶ τῆς τραγῳδίας ἔνιοι τῶν ἐν Πελοποννήσῳ) ποιούμενοι τὰ ὀνόματα σημεῖον· αὐτοὶ[1] μὲν γὰρ κώμας τὰς περιοικίδας καλεῖν φασιν, Ἀθηναίους[2] δὲ δήμους, ὡς κωμῳδοὺς οὐκ ἀπὸ τοῦ κωμάζειν λεχθέντας ἀλλὰ τῇ κατὰ κώμας πλάνῃ ἀτιμαζομένους ἐκ τοῦ ἄστεως· καὶ τὸ ποιεῖν αὐτοὶ μὲν δρᾶν, Ἀθηναίους δὲ πράττειν προσαγορεύειν. περὶ μὲν οὖν τῶν διαφορῶν καὶ πόσαι καὶ τίνες τῆς μιμήσεως εἰρήσθω ταῦτα.

IV Ἐοίκασι δὲ γεννῆσαι μὲν ὅλως τὴν ποιητικὴν αἰτίαι δύο τινὲς καὶ αὗται φυσικαί. τό τε γὰρ μιμεῖσθαι σύμφυτον τοῖς ἀνθρώποις ἐκ παίδων ἐστὶ καὶ τούτῳ διαφέρουσι τῶν ἄλλων ζῴων ὅτι μιμητικώτατόν ἐστι καὶ τὰς μαθήσεις ποιεῖται διὰ μιμήσεως τὰς πρώτας, καὶ τὸ χαίρειν τοῖς μιμήμασι πάντας. σημεῖον δὲ τούτου τὸ συμβαῖνον ἐπὶ τῶν ἔργων· ἃ γὰρ αὐτὰ λυπηρῶς ὁρῶμεν, τούτων τὰς εἰκόνας τὰς μάλιστα ἠκριβωμένας χαίρομεν θεωροῦντες, οἷον θηρίων τε μορφὰς τῶν ἀτιμοτάτων καὶ νεκρῶν.

[1] αὐτοὶ Spengel: οὗτοι AB
[2] Ἀθηναίους anon. Oxon., Spengel: -αῖοι AB

[a] Mid-6th cent., much earlier than the introduction of comedy into dramatic festivals at Athens (cf. 49b1–2).

tragedy and comedy (comedy being claimed by the Megarians both here on the mainland, contending it arose during their democracy,[a] and in Sicily, the homeland of the poet Epicharmus, a much earlier figure than Chionides and Magnes;[b] and tragedy being claimed by some of those in the Peloponnese);[c] and they cite the names as evidence. They say that they call villages *kōmai*, while the Athenians call them *dēmoi*; their contention is that comic performers [*kōmōdoi*] got their name not from revelling [*kōmazein*] but from wandering through villages when banned from the city. And they say their own word for acting is *dran*,[d] while the Athenians' is *prattein*. So much, then, by way of discussion of the number and nature of the distinctions within mimesis.

It can be seen that poetry was broadly engendered by a pair of causes, both natural. For it is an instinct of human beings, from childhood, to engage in mimesis[e] (indeed, this distinguishes them from other animals: man is the most mimetic of all, and it is through mimesis that he develops his earliest understanding); and equally natural that everyone enjoys mimetic objects. A common occurrence indicates this: we enjoy contemplating the most precise images of things whose actual sight is painful to us, such as the forms of the vilest animals and of

[b] C. and M. were, between them, active at Athens in the 480s and 470s (see on 49b3); E.'s dates are disputed: his career probably spanned the late 6th and early 5th cent.

[c] Cf. the "tragic choruses" at Sicyon, Hdt. 5.67.

[d] See on 48a28.

[e] Here a genus of activities including imitative behaviour and artistic "image-making" as two of its species.

αἴτιον δὲ καὶ τούτου,[1] ὅτι μανθάνειν οὐ μόνον τοῖς φιλοσόφοις ἥδιστον ἀλλὰ καὶ τοῖς ἄλλοις ὁμοίως, ἀλλ' ἐπὶ βραχὺ κοινωνοῦσιν αὐτοῦ. διὰ γὰρ τοῦτο χαίρουσι τὰς εἰκόνας ὁρῶντες, ὅτι συμβαίνει θεωροῦντας μανθάνειν καὶ συλλογίζεσθαι τί ἕκαστον, οἷον ὅτι οὗτος ἐκεῖνος· ἐπεὶ ἐὰν μὴ τύχῃ προεωρακώς, οὐχ[2] ᾗ μίμημα ποιήσει τὴν ἡδονὴν ἀλλὰ διὰ τὴν ἀπεργασίαν ἢ τὴν χροιὰν ἢ διὰ τοιαύτην τινὰ ἄλλην αἰτίαν.

κατὰ φύσιν δὲ ὄντος ἡμῖν τοῦ μιμεῖσθαι καὶ τῆς ἁρμονίας καὶ τοῦ ῥυθμοῦ (τὰ γὰρ μέτρα ὅτι μόρια τῶν ῥυθμῶν ἐστι φανερὸν) ἐξ ἀρχῆς οἱ[3] πεφυκότες πρὸς[4] αὐτὰ μάλιστα κατὰ μικρὸν προάγοντες ἐγέννησαν τὴν ποίησιν ἐκ τῶν αὐτοσχεδιασμάτων. διεσπάσθη δὲ κατὰ τὰ οἰκεῖα ἤθη ἡ ποίησις· οἱ μὲν γὰρ σεμνότεροι τὰς καλὰς ἐμιμοῦντο πράξεις καὶ τὰς τῶν τοιούτων, οἱ δὲ εὐτελέστεροι τὰς τῶν φαύλων, πρῶτον ψόγους ποιοῦντες, ὥσπερ ἕτεροι ὕμνους καὶ ἐγκώμια. τῶν μὲν οὖν πρὸ Ὁμήρου οὐδενὸς ἔχομεν εἰπεῖν τοιοῦτον ποίημα, εἰκὸς δὲ εἶναι πολλούς, ἀπὸ δὲ Ὁμήρου ἀρξαμένοις ἔστιν, οἷον ἐκείνου ὁ Μαργίτης καὶ τὰ τοιαῦτα. ἐν οἷς κατὰ τὸ ἁρμόττον καὶ τὸ ἰαμβεῖον ἦλθε μέτρον—διὸ καὶ ἰαμβεῖον

[1] τούτου Lat.: τοῦτο A [2] οὐχ ᾗ Ellebodius: οὐχὶ AB
[3] οἱ B: om. A [4] πρὸς B: καὶ A

[a] I.e. in a portrait—a deliberately rudimentary instance of an interpretative process which could take more complex forms.

corpses. The explanation of this too is that understanding gives great pleasure not only to philosophers but likewise to others too, though the latter have a smaller share in it. This is why people enjoy looking at images, because through contemplating them it comes about that they understand and infer what each element means, for instance that "this person is so-and-so."[a] For, if one happens not to have seen the subject before, the image will not give pleasure *qua* mimesis but because of its execution or colour, or for some other such reason.

Because mimesis comes naturally to us, as do melody and rhythm (that metres are categories of rhythms is obvious), in the earliest times[b] those with special natural talents for these things gradually progressed and brought poetry into being from improvisations. Poetry branched into two, according to its creators' characters: the more serious produced mimesis of noble actions and the actions of noble people, while the more vulgar depicted the actions of the base, in the first place by composing invectives[c] (just as others produced hymns and encomia).[d] Now, we cannot name such an invective by any poet earlier than Homer, though probably many poets produced them; but we can do so from Homer onwards, namely the latter's *Margites*[e] and the like. In these poems, it was aptness which brought the iambic metre too

[b] Lit. "from the beginning": the point is *a priori* rather than strictly historical.

[c] Satirical lampoons on individuals.

[d] Poems in praise of gods and outstanding humans.

[e] A (lost) burlesque epic, named after its crass "hero," composed in a mixture of hexameters and iambic trimeters. It is not now, and was not always in antiquity, attributed to "Homer."

καλεῖται νῦν, ὅτι ἐν τῷ μέτρῳ τούτῳ ἰάμβιζον ἀλλήλους. καὶ ἐγένοντο τῶν παλαιῶν οἱ μὲν ἡρωικῶν οἱ δὲ ἰάμβων ποιηταί. ὥσπερ δὲ καὶ τὰ σπουδαῖα μάλιστα ποιητὴς Ὅμηρος ἦν (μόνος γὰρ οὐχ ὅτι εὖ ἀλλὰ καὶ μιμήσεις δραματικὰς ἐποίησεν), οὕτως καὶ τὰ[1] τῆς κωμῳδίας σχήματα πρῶτος ὑπέδειξεν, οὐ ψόγον ἀλλὰ τὸ γελοῖον δραματοποιήσας· ὁ γὰρ Μαργίτης ἀνάλογον ἔχει, ὥσπερ Ἰλιὰς καὶ ἡ Ὀδύσσεια πρὸς τὰς τραγῳδίας, οὕτω καὶ οὗτος πρὸς τὰς κωμῳδίας. παραφανείσης δὲ τῆς τραγῳδίας καὶ κωμῳδίας οἱ ἐφ' ἑκατέραν τὴν ποίησιν ὁρμῶντες κατὰ τὴν οἰκείαν φύσιν οἱ μὲν ἀντὶ τῶν ἰάμβων κωμῳδοποιοὶ ἐγένοντο, οἱ δὲ ἀντὶ τῶν ἐπῶν τραγῳδοδιδάσκαλοι, διὰ τὸ μείζω καὶ ἐντιμότερα τὰ σχήματα εἶναι ταῦτα ἐκείνων.

τὸ μὲν οὖν ἐπισκοπεῖν εἰ ἄρα ἔχει ἤδη ἡ τραγῳδία τοῖς εἴδεσιν ἱκανῶς ἢ οὔ, αὐτό τε καθ' αὑτὸ κρῖναι[2] καὶ πρὸς τὰ θέατρα, ἄλλος λόγος. γενομένη[3] δ' οὖν ἀπ' ἀρχῆς αὐτοσχεδιαστικῆς (καὶ αὐτὴ καὶ ἡ κωμῳδία, καὶ ἡ μὲν ἀπὸ τῶν ἐξαρχόντων τὸν διθύραμβον, ἡ δὲ ἀπὸ τῶν τὰ φαλλικὰ ἃ ἔτι καὶ νῦν

[1] τὰ . . . σχήματα A Lat.: τὸ . . . σχῆμα B
[2] κρῖναι Forchhammer: κρίνεται ἢ ναί A: κρίνεται εἶναι B
[3] γενομένη rec.: -ένης AB

[a] Cf. on 47b11.
[b] See on 49b24.
[c] I.e. containing much direct/personative speech; cf. 48a21–2, 60a5–11.

into use— precisely why it is called "iambic" now, because it was in this metre that they lampooned [*iambizein*] one another.[a] Of the older poets some became composers of epic hexameters, others of iambic lampoons. Just as Homer was the supreme poet of elevated[b] subjects (for he was preeminent not only in quality but also in composing dramatic[c] mimesis), so too he was the first to delineate the forms of comedy, by dramatising not invective but the laughable: thus *Margites* stands in the same relation to comedies as do the *Iliad* and *Odyssey* to tragedies. And when tragedy and comedy had been glimpsed,[d] those whose own natures gave them an impetus towards either type of poetry abandoned iambic lampoons to become comic poets, or epic to become tragedians, because these newer forms were grander and more esteemed[e] than the earlier.

To consider whether or not tragedy is even now sufficiently developed in its types—judging it intrinsically and in relation to audiences—is a separate matter.[f] Anyhow, when it came into being from an improvisatory origin (that is, both tragedy and comedy: the former from the leaders of dithyramb,[g] the other from the leaders of the

[d] I.e. potentially, within the nature of Homer's poetry.

[e] This applies principally to Athens, and to creation of new works rather than abstract estimation of poems.

[f] A curious remark, in view of 14–15 below; but the emphasis here may fall on "types" (cf. 55b32) rather than tragedy's essential "nature."

[g] See on 47a14. Ar. probably assumes that the Athenian Thespis took the crucial step, c. 534 BC, of adding an individual voice (the first actor) to the traditional chorus of dithyramb: cf. *TrGF* I 62, T6.

ἐν πολλαῖς τῶν πόλεων διαμένει νομιζόμενα), κατὰ μικρὸν ηὐξήθη προαγόντων ὅσον ἐγίγνετο φανερὸν αὐτῆς· καὶ πολλὰς μεταβολὰς μεταβαλοῦσα ἡ τραγῳδία ἐπαύσατο, ἐπεὶ ἔσχε τὴν αὑτῆς φύσιν. καὶ τό τε τῶν ὑποκριτῶν πλῆθος ἐξ ἑνὸς εἰς δύο πρῶτος Αἰσχύλος ἤγαγε καὶ τὰ τοῦ χοροῦ ἠλάττωσε καὶ τὸν λόγον πρωταγωνιστεῖν[1] παρεσκεύασεν· τρεῖς δὲ καὶ σκηνογραφίαν Σοφοκλῆς. ἔτι δὲ τὸ μέγεθος· ἐκ μικρῶν μύθων καὶ λέξεως γελοίας διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν ὀψὲ ἀπεσεμνύνθη, τό τε μέτρον ἐκ τετραμέτρου ἰαμβεῖον ἐγένετο. τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο διὰ τὸ σατυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν, λέξεως δὲ γενομένης αὐτὴ ἡ φύσις τὸ οἰκεῖον μέτρον εὗρε· μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστιν· σημεῖον δὲ τούτου, πλεῖστα γὰρ ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους, ἑξάμετρα δὲ ὀλιγάκις καὶ ἐκβαίνοντες τῆς λεκτικῆς ἁρμονίας. ἔτι δὲ ἐπεισ-

[1] *πρωταγωνιστεῖν* Sophianus: *-ιστὴν* AB

[a] Sung to accompany processional carrying of phallic icons in ritual contexts; normally obscene and scurrilous: cf. Aristoph. *Ach.* 241–79.

[b] Not consistently, as his surviving plays show, but in broad relation to his predecessors.

[c] The third actor was probably introduced in the 460s, early in Soph.'s career; it is required in Aesch. *Oresteia* of 458. Scene painting; decoration of the stage building (*skēnē*), to give it an active dramatic status.

phallic songs[a] which remain even now a custom in many cities), it was gradually enhanced as poets developed the potential they saw in it. And after going through many changes tragedy ceased to evolve, since it had achieved its own nature. Aeschylus innovated by raising the number of actors from one to two, reduced the choral component,[b] and made speech play the leading role. Three actors and scene painting came with Sophocles.[c] A further factor was grandeur: after a period of slight plots and laughable diction, owing to development from a satyric[d] ethos, it was at a late stage that tragedy acquired dignity, and its metre became the iambic trimeter instead of the trochaic tetrameter.[e] To begin with they used the tetrameter because the poetry was satyric and more associated with dancing: but when spoken dialogue was introduced,[f] tragedy's own nature[g] discovered the appropriate metre. For the iambic trimeter, more than any other metre, has the rhythm of speech: an indication of this is that we speak[h] many trimeters in conversation with one another, but hexameters only rarely and when diverging from the colloquial register. Further changes con-

[d] I.e. with the tone of a satyr play. Did Ar. connect this tone with the early dithyrambs from which tragedy developed (49a10–11)?

[e] Trimeter: see on 47b11; trochaic tetrameter: apparently the main metre of early tragedy, used sporadically by later tragedians; cf. 59b37, *Rh.* 1404a30–31.

[f] Ar. seems to imply that in the earliest tragedy everything was musically accompanied.

[g] Cf. 49a15 above; see 60a4 for "natural" appropriateness of metre to genre.

[h] Sc. unintentionally.

ὀδίων πλήθη. καὶ τὰ ἄλλ' ὡς ἕκαστα κοσμηθῆναι λέγεται ἔστω ἡμῖν εἰρημένα· πολὺ γὰρ ἂν ἴσως ἔργον εἴη διεξιέναι καθ' ἕκαστον.

V Ἡ δὲ κωμῳδία ἐστὶν ὥσπερ εἴπομεν μίμησις φαυλοτέρων μέν, οὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ τοῦ αἰσχροῦ ἐστι τὸ γελοῖον μόριον. τὸ γὰρ γελοῖόν ἐστιν ἁμάρτημά τι καὶ αἶσχος ἀνώδυνον καὶ οὐ φθαρτικόν, οἷον εὐθὺς τὸ γελοῖον πρόσωπον αἰσχρόν τι καὶ διεστραμμένον ἄνευ ὀδύνης. αἱ μὲν οὖν τῆς τραγῳδίας μεταβάσεις καὶ δι' ὧν ἐγένοντο οὐ λελήθασιν, ἡ δὲ κωμῳδία διὰ τὸ μὴ σπουδάζεσθαι ἐξ ἀρχῆς ἔλαθεν· καὶ γὰρ χορὸν κωμῳδῶν ὀψέ ποτε ὁ ἄρχων ἔδωκεν, ἀλλ' ἐθελονταὶ ἦσαν. ἤδη δὲ σχήματά τινα αὐτῆς ἐχούσης οἱ λεγόμενοι αὐτῆς ποιηταὶ μνημονεύονται. τίς δὲ πρόσωπα ἀπέδωκεν ἢ προλόγους ἢ πλήθη ὑποκριτῶν καὶ ὅσα τοιαῦτα, ἠγνόηται. τὸ δὲ μύθους ποιεῖν[1] τὸ μὲν ἐξ ἀρχῆς ἐκ Σικελίας ἦλθε, τῶν δὲ Ἀθήνησιν Κράτης πρῶτος ἦρξεν ἀφέμενος τῆς ἰαμβικῆς ἰδέας καθόλου ποιεῖν λόγους καὶ μύθους.

[1] ποιεῖν Ἐπίχαρμος καὶ Φόρμις AB: Ἐ. κ. Φ. secl. Susemihl (om. Arab.)

[a] Early tragedy's plots were shorter, less complex (cf. "slight plots," 49a19).

[b] 48a17–18; cf. 48b26.

[c] *Aischros*, "shameful," also covers "ugly," and is so translated in the next sentence.

cerned the number of episodes.[a] And we shall take as read the ways in which other features of tragedy are said to have been embellished; it would no doubt be a large task to discuss them individually.

Comedy, as we said,[b] is mimesis of baser but not wholly vicious characters: rather, the laughable is one category of the shameful.[c] For the laughable comprises any fault or mark of shame which involves no pain or destruction: most obviously, the laughable mask is something ugly and twisted, but not painfully. Now, tragedy's stages of development, and those responsible for them, have been remembered, but comedy's early history was forgotten because no serious interest was taken in it: only at a rather late date did the archon grant a comic chorus;[d] previously performers were volunteers. It is from a time[e] when the genre already had some formal features that the first named poets of comedy are remembered. Who introduced masks, prologues, various numbers of actors, and everything of that kind, has been lost. The composition of plots originally came from Sicily; of Athenian poets Crates was the first to relinquish the iambic manner and to create stories and plots with an overall structure.[f]

[d] The archon (a major magistrate) chose plays, and arranged funding, for official production at the City Dionysia festival: this happened first for comedy only in 487/6; tragedies had been so performed since the late 6th century.

[e] The 480s/70s, the era of e.g. Chionides and Magnes; see on 48a34.

[f] Sicily was home of Epicharmus (see on 48a33). Crates was active in the 440s and 430s; "iambic manner" implies satire of individuals (cf. 48b31–2). "Overall structure," *katholou*, is the same term used for "universals" at 51b7.

ἡ μὲν οὖν ἐποποιία τῇ τραγῳδίᾳ μέχρι μὲν[1] τοῦ μετὰ[2] μέτρου λόγῳ μίμησις εἶναι σπουδαίων ἠκολούθησεν· τῷ δὲ τὸ μέτρον ἁπλοῦν ἔχειν καὶ ἀπαγγελίαν εἶναι, ταύτῃ διαφέρουσιν· ἔτι δὲ τῷ μήκει· ἡ μὲν ὅτι μάλιστα πειρᾶται ὑπὸ μίαν περίοδον ἡλίου εἶναι ἢ μικρὸν ἐξαλλάττειν, ἡ δὲ ἐποποιία ἀόριστος τῷ χρόνῳ καὶ τούτῳ διαφέρει, καίτοι τὸ πρῶτον ὁμοίως ἐν ταῖς τραγῳδίαις τοῦτο ἐποίουν καὶ ἐν τοῖς ἔπεσιν. μέρη δ' ἐστὶ τὰ μὲν ταὐτά, τὰ δὲ ἴδια τῆς τραγῳδίας· διόπερ ὅστις περὶ τραγῳδίας οἶδε σπουδαίας καὶ φαύλης, οἶδε καὶ περὶ ἐπῶν· ἃ μὲν γὰρ ἐποποιία ἔχει, ὑπάρχει τῇ τραγῳδίᾳ, ἃ δὲ αὐτῇ, οὐ πάντα ἐν τῇ ἐποποιᾳ.

VI Περὶ μὲν οὖν τῆς ἐν ἑξαμέτροις μιμητικῆς καὶ περὶ κωμῳδίας ὕστερον ἐροῦμεν· περὶ δὲ τραγῳδίας λέγωμεν ἀναλαβόντες[3] αὐτῆς ἐκ τῶν εἰρημένων τὸν γινόμενον ὅρον τῆς οὐσίας. ἔστιν οὖν τραγῳδία μίμησις πράξεως σπουδαίας καὶ τελείας μέγεθος ἐχούσης, ἡδυσμένῳ λόγῳ χωρὶς ἑκάστῳ[4] τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων καὶ οὐ δι' ἀπαγγελίας, δι' ἐλέου καὶ φόβου περαίνουσα τὴν τῶν τοιούτων παθημάτων[5] κάθαρσιν. λέγω δὲ ἡδυσμένον μὲν

[1] μὲν τοῦ Tyrwhitt: μόνου AB

[2] μετὰ μέτρου λόγῳ Kassel: μέτρου μετὰ λόγου B: μέτρου μεγάλου A

[3] ἀναλαβόντες Bernays: ἀπο- AB

[4] ἑκάστῳ Reiz: -ου AB

[5] παθημάτων B: μαθημάτων A Lat.

Epic matches tragedy to the extent of being mimesis of elevated matters[a] in metrical language; but they differ in that epic has an unchanging metre and is in narrative mode.[b] They also differ in length: tragedy tends so far as possible to stay within a single revolution of the sun, or close to it, while epic is unlimited in time span and is distinctive in this respect (though to begin with the poets followed this same practice in tragedy as in epic). Epic and tragedy have some components in common, but others are peculiar to tragedy. So whoever knows about good and bad tragedy knows the same about epic, as epic's resources belong to tragedy,[c] but tragedy's are not all to be found in epic.

VI We shall later discuss the art of mimesis in hexameters,[d] as well as comedy.[e] But let us now discuss tragedy, taking up the definition of its essence which emerges from what has already been said. Tragedy, then, is mimesis of an action which is elevated,[f] complete, and of magnitude; in language embellished by distinct forms in its sections; employing the mode of enactment, not narrative; and through pity and fear accomplishing the

[a] Or "characters"; for "elevated" see on 49b24.

[b] Cf. the distinctions in chs. I–III; Homer's combination of narrative with personation (48a21–2) is here left aside.

[c] Cf. 62a14–15.

[d] I.e. epic; cf. 59a17.

[e] The discussion of comedy is lost; cf. on 62b19, and see the Introduction at n. 5.

[f] *Spoudaios*, the same adj. used for characters at e.g. 48a2; it denotes ethical distinction and gravity of tone. Cf. the Introduction.

λόγον τὸν ἔχοντα ῥυθμὸν καὶ ἁρμονίαν,[1] τὸ δὲ χωρὶς τοῖς εἴδεσι τὸ διὰ μέτρων ἔνια μόνον περαίνεσθαι καὶ πάλιν ἕτερα διὰ μέλους. ἐπεὶ δὲ πράττοντες ποιοῦνται τὴν μίμησιν, πρῶτον μὲν ἐξ ἀνάγκης ἂν εἴη τι μόριον τραγῳδίας ὁ τῆς ὄψεως κόσμος· εἶτα μελοποιία καὶ λέξις, ἐν τούτοις γὰρ ποιοῦνται τὴν μίμησιν. λέγω δὲ λέξιν μὲν αὐτὴν τὴν τῶν μέτρων σύνθεσιν, μελοποιίαν δὲ ὃ τὴν δύναμιν φανερὰν ἔχει πᾶσαν. ἐπεὶ δὲ πράξεώς ἐστι μίμησις, πράττεται δὲ ὑπὸ τινῶν πραττόντων οὓς ἀνάγκη ποιούς τινας εἶναι κατά τε τὸ ἦθος καὶ τὴν διάνοιαν (διὰ γὰρ τούτων καὶ τὰς πράξεις εἶναί φαμεν ποιάς τινας,[2] καὶ κατὰ ταύτας καὶ τυγχάνουσι καὶ ἀποτυγχάνουσι πάντες), ἔστιν δὲ τῆς μὲν πράξεως ὁ μῦθος ἡ μίμησις, λέγω γὰρ μῦθον τοῦτον τὴν σύνθεσιν τῶν πραγμάτων, τὰ δὲ ἤθη, καθ' ὃ ποιούς τινας εἶναί φαμεν τοὺς πράττοντας, διάνοιαν δέ, ἐν ὅσοις λέγοντες ἀποδεικνύασίν τι ἢ καὶ ἀποφαίνονται γνώμην. ἀνάγκη οὖν πάσης τῆς[3] τραγῳδίας μέρη εἶναι ἕξ, καθ' ὃ ποιά τις ἐστὶν ἡ τραγῳδία· ταῦτα δ' ἐστὶ μῦθος καὶ ἤθη καὶ λέξις καὶ διάνοια καὶ ὄψις καὶ μελοποιία. οἷς μὲν γὰρ μιμοῦνται, δύο μέρη ἐστίν, ὡς δὲ μιμοῦνται, ἕν, ἃ δὲ μιμοῦνται, τρία, καὶ παρὰ ταῦτα οὐδέν. τούτοις μὲν οὖν οὐκ ὀλίγοι

[1] ἁρμονίαν καὶ μέλος AB: καὶ μ. del. Tyrwhitt

[2] post τινας seq. πέφυκεν αἴτια δύο τῶν πράξεων εἶναι, διάνοια [-αν, A] καὶ ἦθος in AB: πέφυκεν . . . ἦθος secl. Else

[3] τῆς B: om. A

catharsis[a] of such emotions. I use "embellished" for language with rhythm and melody, and "distinct forms" for the fact that some parts are conveyed through metrical speech alone, others again through song. Since actors render the mimesis, some part of tragedy will, in the first place, necessarily be the arrangement of spectacle;[b] to which can be added lyric poetry and diction, for these are the media in which they render the mimesis. By "diction"[c] I mean the actual composition of the metrical speech; the sense of "lyric poetry"[d] is entirely clear. Since tragedy is mimesis of an action, and the action is conducted by agents who should have certain qualities in both character and thought (as it is these factors which allow us to ascribe qualities to their actions too, and it is in their actions that all men find success or failure), the plot is the mimesis of the action—for I use "plot" to denote the construction of events, "character" to mean that in virtue of which we ascribe certain qualities to the agents, and "thought" to cover the parts in which, through speech, they demonstrate something or declare their views. Tragedy as a whole, therefore, must have six components, which give it its qualities—namely, plot, character, diction, thought, spectacle, and lyric poetry. The media of the mimesis are two components, its mode one, and its objects three;[e] there are no others. Now, these

[a] The term (the most controversial in the work) is never defined; cf. the Introduction. [b] I.e. the visual aspects of the action, esp. the appearance of the agents; cf. the end of ch. VI and the start of ch. XIV. [c] *Lexis*: see chs. XIX-XXII. [d] *Melopoïia* covers the sung parts of tragedy. [e] This matches the components with chs. I-III's scheme: media = diction, lyric poetry; mode = spectacle (i.e. enactment); objects = plot, character, thought.

αὐτῶν[1] κέχρηνται τοῖς εἴδεσιν· καὶ γὰρ ὄψεις[2] ἔχει πᾶν ὡς εἰπεῖν[1] καὶ ἦθος καὶ μῦθον καὶ λέξιν καὶ μέλος καὶ διάνοιαν ὡσαύτως. μέγιστον δὲ τούτων ἐστὶν ἡ τῶν πραγμάτων σύστασις. ἡ γὰρ τραγῳδία μίμησίς ἐστιν οὐκ ἀνθρώπων ἀλλὰ πράξεως[3] καὶ βίου, καὶ εὐδαιμονία καὶ κακοδαιμονία ἐν πράξει ἐστίν, καὶ τὸ τέλος πρᾶξίς τις ἐστίν, οὐ ποιότης· εἰσὶν δὲ κατὰ μὲν τὰ ἤθη ποιοί τινες, κατὰ δὲ τὰς πράξεις εὐδαίμονες ἢ τοὐναντίον. οὔκουν ὅπως τὰ ἤθη μιμήσωνται πράττουσιν, ἀλλὰ τὰ ἤθη συμπεριλαμβάνουσιν διὰ τὰς πράξεις· ὥστε τὰ πράγματα καὶ ὁ μῦθος τέλος τῆς τραγῳδίας, τὸ δὲ τέλος μέγιστον ἁπάντων. ἔτι ἄνευ μὲν πράξεως οὐκ ἂν γένοιτο τραγῳδία, ἄνευ δὲ ἠθῶν γένοιτ' ἄν· αἱ γὰρ τῶν νέων τῶν πλείστων ἀήθεις τραγῳδίαι εἰσίν, καὶ ὅλως ποιηταὶ πολλοὶ τοιοῦτοι, οἷον καὶ τῶν γραφέων Ζεῦξις πρὸς Πολύγνωτον πέπονθεν· ὁ μὲν γὰρ Πολύγνωτος ἀγαθὸς ἠθογράφος, ἡ δὲ Ζεύξιδος γραφὴ οὐδὲν ἔχει ἦθος. ἔτι ἐάν τις ἐφεξῆς θῇ ῥήσεις ἠθικὰς καὶ λέξει[4] καὶ διανοίᾳ εὖ πεποιημένας, οὐ ποιήσει ὃ ἦν τῆς τραγῳδίας ἔργον, ἀλλὰ πολὺ μᾶλλον ἡ καταδεεστέροις τούτοις κεχρημένη τραγῳδία, ἔχουσα δὲ μῦθον καὶ σύστασιν πραγμάτων. πρὸς

[1] αὐτῶν ὡς εἰπεῖν AB: ὡς εἰπεῖν post πᾶν (a13) transpos. Bywater

[2] ὄψεις rec.: ὄψις AB

[3] πράξεως A: -εων B

[4] λέξει καὶ διανοίᾳ Vahlen: λέξεις καὶ διανοίας AB

have been used by a majority of poets as their basic elements,[a] since practically every drama has items of spectacle, character, plot, diction, lyric poetry, and thought, alike. The most important of these things is the structure of events, because tragedy is mimesis not of persons[b] but of action and life; and happiness and unhappiness consist in action, and the goal[c] is a certain kind of action, not a qualitative state: it is in virtue of character that people have certain qualities, but through their actions that they are happy or the reverse. So it is not in order to provide mimesis of character that the agents act; rather, their characters are included for the sake of their actions. Thus, the events and the plot are the goal of tragedy, and the goal is the most important thing of all. Besides, without action there could be no tragedy, but without character there could be: in fact, the works of most of the recent poets are lacking in character, and in general there are many such poets (as with Zeuxis' relationship to Polygnotus among painters: Polygnotus is a fine depicter of character, while Zeuxis' painting contains no character).[d] Again, if someone lays out a string of speeches that express character and are well composed in diction and thought, he will not achieve the stated function of tragedy; much more successful will be a tragedy which, though deficient in these other elements, has a plot and structure of events. In addition, tragedy's most

[a] Text and sense are here greatly disputed; cf. 52b14.

[b] I.e. not of personal qualities *per se*.

[c] Of either drama or life: Ar. may mean both.

[d] Zeuxis (late 5th cent.) pioneered new techniques of realism; cf. 61b12 (idealisation of human form). Polygnotus: see on 48a5.

δὲ τούτοις τὰ μέγιστα οἷς ψυχαγωγεῖ ἡ τραγῳδία τοῦ μύθου μέρη ἐστίν, αἵ τε περιπέτειαι καὶ ἀναγνωρίσεις. ἔτι σημεῖον ὅτι καὶ οἱ ἐγχειροῦντες ποιεῖν πρότερον δύνανται τῇ λέξει καὶ τοῖς ἤθεσιν ἀκριβοῦν ἢ τὰ πράγματα συνίστασθαι, οἷον καὶ οἱ πρῶτοι ποιηταὶ σχεδὸν ἅπαντες.

ἀρχὴ μὲν οὖν καὶ οἷον ψυχὴ ὁ μῦθος τῆς τραγῳδίας, δεύτερον δὲ τὰ ἤθη (παραπλήσιον γάρ ἐστιν καὶ ἐπὶ τῆς γραφικῆς· εἰ γάρ τις ἐναλείψειε τοῖς καλλίστοις φαρμάκοις χύδην, οὐκ ἂν ὁμοίως εὐφράνειεν καὶ λευκογραφήσας εἰκόνα)· ἔστιν τε μίμησις πράξεως καὶ διὰ ταύτην μάλιστα τῶν πραττόντων. τρίτον δὲ ἡ διάνοια· τοῦτο δέ ἐστιν τὸ λέγειν δύνασθαι τὰ ἐνόντα καὶ τὰ ἁρμόττοντα, ὅπερ ἐπὶ τῶν λόγων τῆς πολιτικῆς καὶ ῥητορικῆς ἔργον ἐστίν· οἱ μὲν γὰρ ἀρχαῖοι πολιτικῶς ἐποίουν λέγοντας, οἱ δὲ νῦν ῥητορικῶς. ἔστιν δὲ ἦθος μὲν τὸ τοιοῦτον ὃ δηλοῖ τὴν προαίρεσιν, ὁποῖά[1] τις ἐν οἷς οὐκ ἔστι δῆλον ἢ προαιρεῖται ἢ φεύγει (διόπερ οὐκ ἔχουσιν ἦθος τῶν λόγων ἐν οἷς μηδ' ὅλως ἔστιν ὅ τι προαιρεῖται ἢ φεύγει ὁ λέγων), διάνοια δὲ ἐν οἷς ἀποδεικνύουσί τι ὡς ἔστιν ἢ ὡς οὐκ ἔστιν ἢ καθόλου τι ἀποφαίνονται. τέταρτον δὲ τῶν μὲν λόγων ἡ λέξις· λέγω δέ, ὥσπερ πρότερον εἴρηται, λέξιν εἶναι τὴν διὰ τῆς ὀνομασίας ἑρμηνείαν, ὃ καὶ ἐπὶ τῶν ἐμμέτρων καὶ ἐπὶ τῶν λόγων ἔχει τὴν αὐτὴν δύναμιν. τῶν δὲ λοιπῶν ἡ μελοποιία μέγιστον τῶν ἡδυσμά-

[1] ὁποῖά τις AB: ὁποία τις Lat.

potent means of emotional effect are components of plot, namely reversals and recognitions.[a] A further pointer is that apprentice poets can achieve precision in diction and characterisation sooner than structure the events, as likewise with almost all the early poets.

Plot, then, is the first principle and, as it were, soul of tragedy, while character is secondary. (A similar principle also holds in painting: if one were to cover a surface randomly with the finest colours, one would provide less pleasure than by an outline of a picture.) Tragedy is mimesis of action, and it is chiefly for the sake of the action that it represents the agents.[b] Third in importance is thought: that is, the capacity to say what is pertinent and apt, which in formal speeches is the task of politics and rhetoric. The earliest poets made people speak politically, present day poets make them speak rhetorically. Character is that which reveals moral choice—that is, when otherwise[c] unclear, what kinds of thing an agent chooses or rejects (which is why speeches in which there is nothing at all the speaker chooses or rejects contain no character); while thought covers the parts in which they demonstrate that something is or is not so, or declare a general view. Fourth is the diction of the spoken sections: as stated earlier, I define diction as expression through choice of words—something which has the same capacity in both verse and prose. Of the remainder, lyric poetry is the greatest embellishment, while spectacle

[a] See ch. XI for definitions.

[b] The same principle as 50a16–17.

[c] Sc. from the action; cf. 54a17–19.

των, ἡ δὲ ὄψις ψυχαγωγικὸν μέν, ἀτεχνότατον δὲ καὶ ἥκιστα οἰκεῖον τῆς ποιητικῆς· ἡ γὰρ τῆς τραγῳδίας δύναμις καὶ ἄνευ ἀγῶνος καὶ ὑποκριτῶν ἔστιν, ἔτι δὲ κυριωτέρα περὶ τὴν ἀπεργασίαν τῶν ὄψεων ἡ τοῦ σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν ἐστιν.

VII Διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταῦτα ποίαν τινὰ δεῖ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ τοῦτο καὶ πρῶτον καὶ μέγιστον τῆς τραγῳδίας ἐστίν. κεῖται δὴ[1] ἡμῖν τὴν τραγῳδίαν τελείας καὶ ὅλης πράξεως εἶναι μίμησιν ἐχούσης τι μέγεθος· ἔστιν γὰρ ὅλον καὶ μηδὲν ἔχον μέγεθος. ὅλον δέ ἐστιν τὸ ἔχον ἀρχὴν καὶ μέσον καὶ τελευτήν. ἀρχὴ δέ ἐστιν ὃ αὐτὸ μὲν μὴ ἐξ ἀνάγκης μετ' ἄλλο ἐστίν, μετ' ἐκεῖνο δ' ἕτερον πέφυκεν εἶναι ἢ γίνεσθαι· τελευτὴ δὲ τοὐναντίον ὃ αὐτὸ μὲν μετ' ἄλλο πέφυκεν εἶναι ἢ ἐξ ἀνάγκης ἢ ὡς ἐπὶ τὸ πολύ, μετὰ δὲ τοῦτο ἄλλο οὐδέν· μέσον δὲ ὃ καὶ αὐτὸ μετ' ἄλλο καὶ μετ' ἐκεῖνο ἕτερον. δεῖ ἄρα τοὺς συνεστῶτας εὖ μύθους μήθ' ὁπόθεν ἔτυχεν ἄρχεσθαι μήθ' ὅπου ἔτυχε τελευτᾶν, ἀλλὰ κεχρῆσθαι ταῖς εἰρημέναις ἰδέαις. ἔτι δ' ἐπεὶ τὸ καλὸν καὶ ζῷον καὶ ἅπαν πρᾶγμα ὃ συνέστηκεν ἐκ τινῶν οὐ μόνον ταῦτα τεταγμένα δεῖ ἔχειν ἀλλὰ καὶ μέγεθος ὑπάρχειν μὴ τὸ τυχόν· τὸ γὰρ καλὸν ἐν μεγέθει καὶ τάξει ἐστίν, διὸ οὔτε πάμμικρον ἄν τι γένοιτο καλὸν ζῷον (συγχεῖται γὰρ ἡ θεωρία ἐγγὺς τοῦ ἀναισθήτου χρόνου γινομένη) οὔτε παμμέγεθες (οὐ γὰρ ἅμα ἡ θεωρία γίνεται ἀλλ' οἴχεται τοῖς θεωροῦσι τὸ ἓν καὶ

is emotionally potent but falls quite outside the art and is not integral to poetry: tragedy's capacity is independent of performance and actors, and, besides, the costumier's[a] art has more scope than the poet's for rendering effects of spectacle.

Given these definitions, let us next discuss the required qualities of the structure of events, since this is the principal and most important factor in tragedy. We have stipulated that tragedy is mimesis of an action that is complete, whole, and of magnitude (for one can have a whole which lacks magnitude). A whole is that which has a beginning, middle, and end. A beginning is that which does not itself follow necessarily from something else, but after which a further event or process naturally occurs. An end, by contrast, is that which itself naturally occurs, whether necessarily or usually, after a preceding event, but need not be followed by anything else. A middle is that which both follows a preceding event and has further consequences. Well-constructed plots, therefore, should neither begin nor end at an arbitrary point, but should make use of the patterns stated. Besides, a beautiful object, whether an animal or anything else with a structure of parts, should have not only its parts ordered but also an appropriate magnitude: beauty consists in magnitude and order, which is why there could not be a beautiful animal which was either minuscule (as contemplation of it, occurring in an almost imperceptible moment, has no distinctness) or gigantic (as contemplation of it has no cohesion, but those who contemplate it lose a sense of

[a] Responsible, above all, for mask-making.

[1] δὴ Bywater: δὲ AB

τὸ ὅλον ἐκ τῆς θεωρίας), οἷον εἰ μυρίων σταδίων εἴη ζῷον· ὥστε δεῖ καθάπερ ἐπὶ τῶν σωμάτων καὶ ἐπὶ τῶν ζώων ἔχειν μὲν μέγεθος, τοῦτο δὲ εὐσύνοπτον εἶναι, οὕτω καὶ ἐπὶ τῶν μύθων ἔχειν μὲν μῆκος, τοῦτο δὲ εὐμνημόνευτον εἶναι. τοῦ δὲ μήκους ὅρος ὁ[1] μὲν πρὸς τοὺς ἀγῶνας καὶ τὴν αἴσθησιν οὐ τῆς τέχνης ἐστίν· εἰ γὰρ ἔδει ἑκατὸν τραγῳδίας ἀγωνίζεσθαι, πρὸς κλεψύδρας ἂν ἠγωνίζοντο, ὥσπερ ποτὲ καὶ ἄλλοτέ φασιν. ὁ δὲ κατ' αὐτὴν τὴν φύσιν τοῦ πράγματος ὅρος, ἀεὶ μὲν ὁ μείζων μέχρι τοῦ σύνδηλος εἶναι καλλίων ἐστὶ κατὰ τὸ μέγεθος· ὡς δὲ ἁπλῶς διορίσαντας εἰπεῖν, ἐν ὅσῳ μεγέθει κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον ἐφεξῆς γιγνομένων συμβαίνει εἰς εὐτυχίαν ἐκ δυστυχίας ἢ ἐξ εὐτυχίας εἰς δυστυχίαν μεταβάλλειν, ἱκανὸς ὅρος ἐστὶν τοῦ μεγέθους.

VIII Μῦθος δ' ἐστὶν εἷς οὐχ ὥσπερ τινὲς οἴονται ἐὰν περὶ ἕνα ᾖ· πολλὰ γὰρ καὶ ἄπειρα τῷ ἑνὶ συμβαίνει, ἐξ ὧν ἐνίων οὐδέν ἐστιν ἕν· οὕτως δὲ καὶ πράξεις ἑνὸς πολλαί εἰσιν, ἐξ ὧν μία οὐδεμία γίνεται πρᾶξις. διὸ πάντες ἐοίκασιν ἁμαρτάνειν ὅσοι τῶν ποιητῶν Ἡρακληίδα Θησηίδα καὶ τὰ τοιαῦτα ποιήματα πεποιήκασιν· οἴονται γάρ, ἐπεὶ εἷς ἦν ὁ Ἡρακλῆς, ἕνα καὶ τὸν μῦθον εἶναι προσήκειν. ὁ δ' Ὅμηρος ὥσπερ καὶ τὰ ἄλλα διαφέρει καὶ τοῦτ' ἔοικεν καλῶς

[1] ὁ add. Ellebodius

[a] The ref. is obscure, but Ar.'s rejection of contingent conventions is clear.

unity and wholeness), say an animal a thousand miles long. So just as with our bodies and with animals beauty requires magnitude, but magnitude that allows coherent perception, likewise plots require length, but length that can be coherently remembered. A limit of length referring to competitions and powers of attention is extrinsic to the art: for if it were necessary for a hundred tragedies to compete, they would perform them by water clocks, as they say happened once before.[a] But the limit that conforms to the actual nature of the matter is that greater size, provided clear coherence remains, means finer beauty of magnitude. To state the definition plainly: the size which permits a transformation to occur, in a probable or necessary sequence of events,[b] from adversity to prosperity or prosperity to adversity,[c] is a sufficient limit of magnitude.

VIII A plot is not unified, as some think, if built round an individual.[d] Any entity has innumerable features, not all of which cohere into a unity; likewise, an individual performs many actions which yield no unitary action. So all those poets are clearly at fault who have composed a Heracleid, a Theseid, and similar poems: they think that, since Heracles was an individual, the plot[e] too must be unitary. But Homer, in keeping with his general superiority, evidently grasped well, whether by art or nature, this

[b] Probability and necessity: Ar.'s recurrent criteria of what makes "natural" sense within human lives.

[c] On alternative directions of "transformation," see esp. chs. XIII–XIV.

[d] I.e. unity of "hero" is not a sufficient (or even necessary) condition for unity of plot.

[e] Sc. of H.'s life.

ἰδεῖν, ἤτοι διὰ τέχνην ἢ διὰ φύσιν· Ὀδύσσειαν γὰρ
ποιῶν οὐκ ἐποίησεν ἅπαντα ὅσα αὐτῷ συνέβη (οἷον
πληγῆναι μὲν ἐν τῷ Παρνασσῷ, μαινῆναι δὲ προσ-
ποιήσασθαι ἐν τῷ ἀγερμῷ), ὧν οὐδὲν θατέρου γενο-
μένου ἀναγκαῖον ἦν ἢ εἰκὸς θάτερον γενέσθαι, ἀλλὰ
περὶ μίαν πρᾶξιν οἵαν λέγομεν τὴν Ὀδύσσειαν
συνέστησεν, ὁμοίως δὲ καὶ τὴν Ἰλιάδα. χρὴ οὖν,
καθάπερ καὶ ἐν ταῖς ἄλλαις μιμητικαῖς ἡ μία μίμη-
σις ἑνός ἐστιν, οὕτω καὶ τὸν μῦθον, ἐπεὶ πράξεως
μίμησίς ἐστι, μιᾶς τε εἶναι καὶ ταύτης ὅλης, καὶ τὰ
μέρη συνεστάναι τῶν πραγμάτων οὕτως ὥστε μετα-
τιθεμένου τινὸς μέρους ἢ ἀφαιρουμένου διαφέρεσθαι
καὶ κινεῖσθαι τὸ ὅλον· ὃ γὰρ προσὸν ἢ μὴ προσὸν
μηδὲν ποιεῖ ἐπίδηλον, οὐδὲν μόριον τοῦ ὅλου ἐστίν.

IX Φανερὸν δὲ ἐκ τῶν εἰρημένων καὶ ὅτι οὐ τὸ τὰ
γενόμενα λέγειν, τοῦτο ποιητοῦ ἔργον ἐστίν, ἀλλ'
οἷα ἂν γένοιτο καὶ τὰ δυνατὰ κατὰ τὸ εἰκὸς ἢ τὸ
ἀναγκαῖον. ὁ γὰρ ἱστορικὸς καὶ ὁ ποιητὴς οὐ τῷ ἢ
1451b ἔμμετρα λέγειν ἢ ἄμετρα διαφέρουσιν· εἴη γὰρ ἂν
τὰ Ἡροδότου εἰς μέτρα τεθῆναι καὶ οὐδὲν ἧττον ἂν
εἴη ἱστορία τις μετὰ μέτρου ἢ ἄνευ μέτρων· ἀλλὰ
τούτῳ διαφέρει, τῷ τὸν μὲν τὰ γενόμενα λέγειν, τὸν
5 δὲ οἷα ἂν γένοιτο. διὸ καὶ φιλοσοφώτερον καὶ
σπουδαιότερον ποίησις ἱστορίας ἐστίν· ἡ μὲν γὰρ
ποίησις μᾶλλον τὰ καθόλου, ἡ δ' ἱστορία τὰ καθ'
ἕκαστον λέγει. ἔστιν δὲ καθόλου μέν, τῷ ποίῳ τὰ
ποῖα ἄττα συμβαίνει λέγειν ἢ πράττειν κατὰ τὸ

point too: for though composing an *Odyssey*, he did not include every feature of the hero's life (e.g. his wounding on Parnassus, or his feigned madness in the call to arms),[a] where events lacked necessary or probable connections; but he structured the *Odyssey* round a unitary action of the kind I mean, and likewise with the *Iliad*. Just as, therefore, in the other mimetic arts a unitary mimesis has a unitary object, so too the plot, since it is mimesis of an action, should be of a unitary and indeed whole action; and the component events should be so structured that if any is displaced or removed, the sense of the whole is disturbed and dislocated: since that whose presence or absence has no clear significance is not an integral part of the whole.

X It is also evident from what has been said that it is not the poet's function to relate actual events, but the *kinds* of things that might occur and are possible in terms of probability or necessity. The difference between the historian and the poet is not that between using verse or prose; Herodotus' work could be versified and would be just as much a kind of history in verse as in prose No, the difference is this: that the one relates actual events, the other the kinds of things that might occur. Consequently, poetry is more philosophical and more elevated[b] than history, since poetry relates more of the universal, while history relates particulars.[c] "Universal" means the kinds of things which it suits a certain kind of person to say or do,

[a] Wounding: described, but only as recollection, at *Od.* 19.392–466. The *Od.* never mentions Odysseus' madness, feigned to avoid joining the Trojan expedition.

[b] Of greater ethical import (by philosophical standards); see on 49b24. [c] On history and particulars cf. 59a21–9.

εἰκὸς ἢ τὸ ἀναγκαῖον, οὗ στοχάζεται ἡ ποίησις ὀνό-
μ. ματα ἐπιτιθεμένη· τὸ δὲ καθ' ἕκαστον, τί Ἀλκιβιά-
δης ἔπραξεν ἢ τί ἔπαθεν. ἐπὶ μὲν οὖν τῆς κωμῳδίας
ἤδη τοῦτο δῆλον γέγονεν· συστήσαντες γὰρ τὸν
μῦθον διὰ τῶν εἰκότων οὕτω τὰ τυχόντα ὀνόματα
ὑποτιθέασιν, καὶ οὐχ ὥσπερ οἱ ἰαμβοποιοὶ περὶ τὸν
καθ' ἕκαστον ποιοῦσιν. ἐπὶ δὲ τῆς τραγῳδίας τῶν
15 γενομένων ὀνομάτων ἀντέχονται. αἴτιον δ' ὅτι πιθα-
νόν ἐστι τὸ δυνατόν· τὰ μὲν οὖν μὴ γενόμενα οὔπω
πιστεύομεν εἶναι δυνατά, τὰ δὲ γενόμενα φανερὸν
ὅτι δυνατά· οὐ γὰρ ἂν ἐγένετο, εἰ ἦν ἀδύνατα. οὐ
μὴν ἀλλὰ καὶ ἐν ταῖς τραγῳδίαις ἐν ἐνίαις μὲν ἓν ἢ
20 δύο τῶν γνωρίμων ἐστὶν ὀνομάτων, τὰ δὲ ἄλλα
πεποιημένα, ἐν ἐνίαις δὲ οὐθέν, οἷον ἐν τῷ Ἀγάθω-
νος Ἀνθεῖ·[1] ὁμοίως γὰρ ἐν τούτῳ τά τε πράγματα
καὶ τὰ ὀνόματα πεποίηται, καὶ οὐδὲν ἧττον εὐφραί-
νει. ὥστ' οὐ πάντως εἶναι ζητητέον τῶν παραδεδο-
μένων μύθων, περὶ οὓς αἱ τραγῳδίαι εἰσίν, ἀντέχε-
25 σθαι. καὶ γὰρ γελοῖον τοῦτο ζητεῖν, ἐπεὶ καὶ τὰ
γνώριμα ὀλίγοις γνώριμά ἐστιν, ἀλλ' ὅμως εὐφραί-
νει πάντας. δῆλον οὖν ἐκ τούτων ὅτι τὸν ποιητὴν
μᾶλλον τῶν μύθων εἶναι δεῖ ποιητὴν ἢ τῶν μέτρων,
ὅσῳ ποιητὴς κατὰ τὴν μίμησίν ἐστιν, μιμεῖται δὲ
τὰς πράξεις. κἂν ἄρα συμβῇ γενόμενα ποιεῖν, οὐθὲν
30 ἧττον ποιητής ἐστι· τῶν γὰρ γενομένων ἔνια οὐδὲν

[1] Ἀνθεῖ Welcker: ἄνθει AB

[a] Names denote particulars.

in terms of probability or necessity: poetry aims for this, even though attaching names[a] to the agents. A "particular" means, say, what Alcibiades did or experienced. In comedy, this point has by now[b] become obvious: the poets construct the plot on the basis of probability, and only then supply arbitrary names; they do not, like iambic poets, write about a particular person.[c] But in tragedy they adhere to the actual[d] names. The reason is that the possible seems plausible: about the possibility of things which have not occurred we are not yet sure;[e] but it is evident that actual events are possible—they could not otherwise have occurred. Yet even in some tragedies there are only one or two familiar names, while the rest are invented; and in certain plays no name is familiar, for example in Agathon's *Antheus*:[f] in this work, events and names alike have been invented, yet it gives no less pleasure for that. So adherence to the traditional plots of tragedy should not be sought at all costs. Indeed, to seek this is absurd, since even the familiar subjects are familiar only to a minority, yet nonetheless please everyone. It is clear from these points, then, that the poet should be more a maker[g] of plots than of verses, in so far as he is a poet by virtue of mimesis,[h] and his mimesis is of actions. So even should his poetry concern actual events, he is no less a poet for that, as there is nothing to prevent

[b] Some time in the mid-4th cent.: see the Introduction.

[c] See on 49b8.

[d] I.e. supplied by the traditional myths (cf. 51b24–5); Ar. treats this, by simplification, as synonymous with historical fact.

[e] The sentence characterises an ordinary mentality.

[f] Nothing else is known about this work (*TrGF* I 161–2); Agathon was active c. 420–400. [g] *Poiētēs* means both "maker" and "poet." [h] Cf. 47b15.

κωλύει τοιαῦτα εἶναι οἷα ἂν εἰκὸς γενέσθαι καὶ δυνατὰ γενέσθαι, καθ' ὃ ἐκεῖνος αὐτῶν ποιητής ἐστιν.

τῶν δὲ ἁπλῶν[1] μύθων καὶ πράξεων αἱ ἐπεισοδιώδεις εἰσὶν χείρισται· λέγω δ' ἐπεισοδιώδη μῦθον ἐν ᾧ τὰ ἐπεισόδια μετ' ἄλληλα οὔτ' εἰκὸς οὔτ' ἀνάγκη
35 εἶναι. τοιαῦται δὲ ποιοῦνται ὑπὸ μὲν τῶν φαύλων ποιητῶν δι' αὐτούς, ὑπὸ δὲ τῶν ἀγαθῶν διὰ τοὺς ὑποκριτάς·[2] ἀγωνίσματα γὰρ ποιοῦντες καὶ παρὰ
1452a τὴν δύναμιν παρατείνοντες τὸν μῦθον πολλάκις διαστρέφειν ἀναγκάζονται τὸ ἐφεξῆς. ἐπεὶ δὲ οὐ μόνον τελείας ἐστὶ πράξεως ἡ μίμησις ἀλλὰ καὶ φοβερῶν καὶ ἐλεεινῶν, ταῦτα δὲ[3] γίνεται καὶ μάλιστα[4] ὅταν γένηται παρὰ τὴν δόξαν δι' ἄλληλα· τὸ γὰρ θαυμαστὸν οὕτως ἕξει μᾶλλον ἢ εἰ ἀπὸ τοῦ αὐτομάτου καὶ
5 τῆς τύχης, ἐπεὶ καὶ τῶν ἀπὸ τύχης ταῦτα θαυμασιώτατα δοκεῖ ὅσα ὥσπερ ἐπίτηδες φαίνεται γεγονέναι, οἷον ὡς ὁ ἀνδριὰς ὁ τοῦ Μίτυος ἐν Ἄργει ἀπέκτεινεν τὸν αἴτιον τοῦ θανάτου τῷ Μίτυι, θεωροῦντι ἐμπεσών· ἔοικε γὰρ τὰ τοιαῦτα οὐκ εἰκῇ γίνεσθαι· ὥστε
10 ἀνάγκη τοὺς τοιούτους εἶναι καλλίους μύθους.

X Εἰσὶ δὲ τῶν μύθων οἱ μὲν ἁπλοῖ οἱ δὲ πεπλεγμένοι· καὶ γὰρ αἱ πράξεις ὧν μιμήσεις οἱ μῦθοί εἰσιν ὑπάρχουσιν εὐθὺς οὖσαι τοιαῦται. λέγω δὲ ἁπλῆν

[1] ἁπλῶν AB (om. Arab.): ἀτελῶν Essen
[2] ὑποκριτάς AB: κριτάς rec.
[3] δὲ A: om. B
[4] μάλιστα καὶ μᾶλλον AB: καὶ μ. del. Ellebodius

some actual events being probable as well as possible, and it is through probability that the poet makes his material from them.

Of simple[a] plots and actions, the episodic are worst. By "episodic" I mean a plot in which the episodes follow one another without probability or necessity. Such plays are composed by bad poets through their own fault, and by good poets for the sake of the actors: for in composing show pieces,[b] and stretching the plot beyond its capacity, they are often forced to distort the continuity. Given that the mimesis is not only of a complete action but also of fearful and pitiable matters, the latter arise above all when events occur contrary to expectation yet on account of one another. The awesome[c] will be maintained in this way more than through show of chance and fortune, because even among chance events we find most awesome those which seem to have happened by design (as when Mitys' statue at Argos killed the murderer of Mitys, by falling on him as he looked at it:[d] such things *seem* not to occur randomly). And so, such plots are bound to be finer.

Plots can be divided into the simple and complex, since the actions which plots represent are intrinsically of these kinds. I call "simple" an action which is continuous,

[a] The term is defined in ch. X; its occurrence here has been questioned.

[b] Works designed to lend themselves to histrionic brilliance.

[c] Awe (or "wonder") will be aroused by something astonishing and suggestive of deeper significance: cf. 60a11--18.

[d] Or "when he was visiting the festival"; the story is otherwise unknown, but M. (if the same) is mentioned at Dem. 59.33.

μὲν πρᾶξιν ἧς γινομένης ὥσπερ ὥρισται συνεχοῦς
καὶ μιᾶς ἄνευ περιπετείας ἡ ἀναγνωρισμοῦ ἡ μετά-
βασις γίνεται, πεπλεγμένην δὲ ἐξ ἧς μετὰ ἀναγνω-
ρισμοῦ ἢ περιπετείας ἢ ἀμφοῖν ἡ μετάβασίς ἐστιν.
ταῦτα δὲ δεῖ γίνεσθαι ἐξ αὐτῆς τῆς συστάσεως τοῦ
μύθου, ὥστε ἐκ τῶν προγεγενημένων συμβαίνειν ἢ
ἐξ ἀνάγκης ἢ κατὰ τὸ εἰκὸς γίγνεσθαι ταῦτα· διαφέ-
ρει γὰρ πολὺ τὸ γίγνεσθαι τάδε διὰ τάδε ἢ μετὰ
τάδε.

XI Ἔστι δὲ περιπέτεια μὲν ἡ εἰς τὸ ἐναντίον τῶν
πραττομένων μεταβολὴ καθάπερ εἴρηται, καὶ τοῦτο
δὲ ὥσπερ λέγομεν κατὰ τὸ εἰκὸς ἢ ἀναγκαῖον, οἷον
ἐν τῷ Οἰδίποδι ἐλθὼν ὡς εὐφρανῶν τὸν Οἰδίπουν καὶ
ἀπαλλάξων τοῦ πρὸς τὴν μητέρα φόβου, δηλώσας
ὃς ἦν, τοὐναντίον ἐποίησεν· καὶ ἐν τῷ Λυγκεῖ ὁ μὲν
ἀγόμενος ὡς ἀποθανούμενος, ὁ δὲ Δαναὸς ἀκολου-
θῶν ὡς ἀποκτενῶν, τὸν μὲν συνέβη ἐκ τῶν πεπρα-
γμένων ἀποθανεῖν, τὸν δὲ σωθῆναι. ἀναγνώρισις
δέ, ὥσπερ καὶ τοὔνομα σημαίνει, ἐξ ἀγνοίας εἰς
γνῶσιν μεταβολή, ἢ εἰς φιλίαν ἢ ἔχθραν, τῶν πρὸς
εὐτυχίαν ἢ δυστυχίαν ὡρισμένων· καλλίστη δὲ ἀνα-
γνώρισις, ὅταν ἅμα περιπετείᾳ[1] γένηται, οἷον ἔχει ἡ
ἐν τῷ Οἰδίποδι. εἰσὶν μὲν οὖν καὶ ἄλλαι ἀναγνωρί-
σεις· καὶ[2] γὰρ πρὸς ἄψυχα καὶ τὰ τυχόντα ἔστιν[3]

[1] περιπετείᾳ γένηται Gomperz: περιπέτεια γένηται B: περιπέτειαι γίνονται A

[2] καὶ γὰρ . . . ἀναγνωρίσαι om. B

[3] ἔστιν ὡς ὅπερ Spengel: ἐστὶν ὥσπερ A

in the sense defined,[a] and unitary, but whose transformation[b] lacks reversal and recognition; "complex," one whose transformation contains recognition or reversal or both. And these elements should emerge from the very structure of the plot, so that they ensue from the preceding events by necessity or probability; as it makes a great difference whether things happen because of, or only after, their antecedents.

Reversal is a change to the opposite direction of events, as already stated,[c] and one in accord, as we insist, with probability or necessity: as when in the *Oedipus* the person who comes to bring Oedipus happiness, and intends to rid him of his fear about his mother, effects the opposite by revealing Oedipus' true identity.[d] And in the *Lynceus*,[e] the one figure is led off to die, while Danaus follows with the intention of killing him, yet the upshot of events is Danaus' death and the other's survival. Recognition, as the very name indicates, is a change from ignorance to knowledge, leading to friendship or to enmity,[f] and involving matters which bear on prosperity or adversity. The finest recognition is that which occurs simultaneously with reversal, as with the one in the *Oedipus*.[g] There are, of course, other kinds of recognition too, since what has been stated[h] occurs, after a fashion, in

[a] In ch. VII's schema of beginning, middle, end.

[b] Between prosperity and adversity; see on 51a13–14.

[c] An unclear back ref.: 52a4, "contrary to expectation," is the likeliest point. [d] Soph. *OT* 924–1085; Ar. refers to two stages in the scene (cf. 989 ff, esp. 1002–3). [e] Probably Theodectes'; see on 55b29. [f] See on 53b15. [g] Unclear: the reversal begins at Soph. *OT* 924 (cf. 52a24–6); Jocasta sees the truth by 1056, Oedipus only in the lead-up to 1182. [h] I.e. in the preceding definition.

35 ὡς ὅπερ εἴρηται συμβαίνει, καὶ εἰ πέπραγέ τις ἢ μὴ
πέπραγεν ἔστιν ἀναγνωρίσαι. ἀλλ' ἡ μάλιστα τοῦ
μύθου καὶ ἡ μάλιστα τῆς πράξεως ἡ εἰρημένη ἐστίν·
ἡ γὰρ τοιαύτη ἀναγνώρισις καὶ περιπέτεια ἢ ἔλεον
1452b ἕξει ἢ φόβον, οἷων πράξεων ἡ τραγῳδία μίμησις
ὑπόκειται· ἔτι[1] δὲ καὶ τὸ ἀτυχεῖν καὶ τὸ εὐτυχεῖν ἐπὶ
τῶν τοιούτων συμβήσεται. ἐπεὶ δὴ ἡ ἀναγνώρισις
τινῶν ἐστιν ἀναγνώρισις, αἱ μέν εἰσι θατέρου πρὸς
τὸν ἕτερον μόνον, ὅταν ᾖ δῆλος ἄτερος τίς ἐστιν, ὁτὲ
5 δὲ ἀμφοτέρους δεῖ ἀναγνωρίσαι, οἷον ἡ μὲν Ἰφιγένεια τῷ Ὀρέστῃ ἀνεγνωρίσθη ἐκ τῆς πέμψεως τῆς
ἐπιστολῆς, ἐκείνου[2] δὲ πρὸς τὴν Ἰφιγένειαν ἄλλης
ἔδει ἀναγνωρίσεως.

δύο μὲν οὖν τοῦ μύθου μέρη ταῦτ' ἐστί, περιπέτεια καὶ ἀναγνώρισις· τρίτον δὲ πάθος. τούτων δὲ
10 περιπέτεια μὲν καὶ ἀναγνώρισις εἴρηται, πάθος δέ
ἐστι πρᾶξις φθαρτικὴ ἢ ὀδυνηρά, οἷον οἵ τε ἐν τῷ
φανερῷ θάνατοι καὶ αἱ περιωδυνίαι καὶ τρώσεις καὶ
ὅσα τοιαῦτα.

XII Μέρη δὲ τραγῳδίας οἷς μὲν ὡς εἴδεσι δεῖ χρῆσθαι πρότερον εἴπομεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἃ
15 διαιρεῖται κεχωρισμένα τάδε ἐστίν, πρόλογος ἐπεισόδιον ἔξοδος χορικόν, καὶ τούτου τὸ μὲν πάροδος τὸ
δὲ στάσιμον, κοινὰ μὲν ἁπάντων ταῦτα, ἴδια δὲ τὰ
ἀπὸ τῆς σκηνῆς καὶ κομμοί. ἔστιν δὲ πρόλογος μὲν
μέρος ὅλον τραγῳδίας τὸ πρὸ χοροῦ παρόδου, ἐπ-

[1] ἔτι δὲ AB: ἐπειδὴ Vahlen
[2] ἐκείνου Bywater: -ω AB

relation to inanimate and even chance things, and it is also possible to recognise that someone has or has not committed a deed. But the kind most integral to the plot and action is the one described: such a joint recognition and reversal will yield either pity or fear, just the type of actions of which tragedy is taken to be a mimesis; besides, both adversity and prosperity will hinge upon such circumstances. Now, because recognition is recognition between people,[a] some cases involve only the relation of one party to the other (when the other's identity is clear), while in others there is need for double recognition: thus, Iphigeneia was recognised by Orestes through the sending of the letter, but for Iphigeneia to recognise his relation to herself required a further recognition.[b]

These, then, are two components of the plot—reversal and recognition. A third is suffering. Of these, reversal and recognition have been explained, and suffering is a destructive or painful action, such as public deaths, physical agony, woundings, etc.

We spoke earlier[c] of the components of tragedy that must be used as basic elements; but its formal and discrete sections are as follows: prologue, episode, exodos, choral unit (further divisible into parodos and stasimon). These are common to all plays, but actors' songs and kommoi are special to some. The prologue is the whole portion of a tragedy prior to the chorus' parodos; an episode

[a] Ar. ignores recognition of inanimate objects, mentioned above.

[b] Eur. *IT* 727–841.

[c] Cf. esp. 50a9–14.

εισόδιον δὲ μέρος ὅλον τραγῳδίας τὸ μεταξὺ ὅλων χορικῶν μελῶν, ἔξοδος δὲ μέρος ὅλον τραγῳδίας μεθ' ὃ οὐκ ἔστι χοροῦ μέλος· χορικοῦ δὲ πάροδος μὲν ἡ πρώτη λέξις ὅλη[1] χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ ἄνευ ἀναπαίστου καὶ τροχαίου, κομμὸς δὲ θρῆνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς. μέρη δὲ τραγῳδίας οἷς μὲν ὡς[2] εἴδεσι δεῖ χρῆσθαι πρότερον εἴπαμεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ἃ διαιρεῖται κεχωρισμένα ταῦτ' ἐστίν.

XIII Ὧν δὲ δεῖ στοχάζεσθαι καὶ ἃ δεῖ εὐλαβεῖσθαι συνιστάντας τοὺς μύθους καὶ πόθεν ἔσται τὸ τῆς τραγῳδίας ἔργον, ἐφεξῆς ἂν εἴη λεκτέον τοῖς νῦν εἰρημένοις. ἐπειδὴ οὖν δεῖ τὴν σύνθεσιν εἶναι τῆς καλλίστης τραγῳδίας μὴ ἁπλῆν ἀλλὰ πεπλεγμένην καὶ ταύτην φοβερῶν καὶ ἐλεεινῶν εἶναι μιμητικήν (τοῦτο γὰρ ἴδιον τῆς τοιαύτης μιμήσεώς ἐστιν), πρῶτον μὲν δῆλον ὅτι οὔτε τοὺς ἐπιεικεῖς ἄνδρας δεῖ μεταβάλλοντας φαίνεσθαι ἐξ εὐτυχίας εἰς δυστυχίαν, οὐ γὰρ φοβερὸν οὐδὲ ἐλεεινὸν τοῦτο ἀλλὰ μιαρόν ἐστιν· οὔτε τοὺς μοχθηροὺς ἐξ ἀτυχίας εἰς εὐτυχίαν, ἀτραγῳδότατον γὰρ τοῦτ' ἐστὶ πάντων, οὐδὲν γὰρ ἔχει ὧν δεῖ, οὔτε γὰρ φιλάνθρωπον οὔτε ἐλεεινὸν οὔτε φοβερόν ἐστιν· οὐδ' αὖ τὸν σφόδρα πονηρὸν ἐξ εὐτυχίας εἰς δυστυχίαν μεταπίπτειν· τὸ μὲν γὰρ φιλάνθρωπον ἔχοι ἂν ἡ τοιαύτη σύστασις

[1] ὅλη Susemihl: ὅλου AB [2] ὡς εἴδεσι rec.: om. AB

[a] Usually accompanying their entrance onto the scene.

is the whole portion of a tragedy between complete choral songs; the exodos is the whole portion of a tragedy following the final choral song. Of choral units, the parodos is the first complete utterance[a] of the chorus; a stasimon is a choral song without anapaestic and trochaic rhythms;[b] a kommos is a dirge shared between chorus and actors. We spoke earlier of the components of tragedy that must be used as basic elements, while its formal and discrete sections are the ones given.

XIII Next, after the foregoing discussion, we must consider what should be aimed at and avoided in the construction of plots, and how tragedy's effect is to be achieved. Since, then, the structure of the finest tragedy should be complex not simple,[c] as well as representing fearful and pitiable events (for this is the special feature of such mimesis), it is, to begin with, clear that neither should decent men be shown changing from prosperity to adversity, as this is not fearful nor yet pitiable but repugnant,[d] nor the depraved changing from adversity to prosperity, because this is the least tragic of all, possessing none of the necessary qualities, since it arouses neither fellow-feeling[e] nor pity nor fear. Nor, again, should tragedy show the very wicked person falling from prosperity to adversity: such a pattern might arouse fellow-feeling, but not pity or fear, since the one is felt

[b] Both do in fact occur in stasima; Ar. may be thinking of "recitative" units, such as the marching anapaests of choral parodoi, or trochaic tetrameters (see on 49a21).

[c] In the senses defined in ch. X. [d] Cf. 53b39, 54a3.

[e] *Philanthrōpia*: a disputed concept; it may entail either a broadly humane sympathy (even with some forms of merited suffering), or a basic sense of justice. Cf. 56a21.

ἀλλ' οὔτε ἔλεον οὔτε φόβον, ὁ μὲν γὰρ περὶ τὸν ἀνάξιόν ἐστιν δυστυχοῦντα, ὁ δὲ περὶ τὸν ὅμοιον (ἔλεος[1] μὲν περὶ τὸν ἀνάξιον, φόβος δὲ περὶ τὸν ὅμοιον), ὥστε οὔτε ἐλεεινὸν οὔτε φοβερὸν ἔσται τὸ συμβαῖνον. ὁ μεταξὺ ἄρα τούτων λοιπός. ἔστι δὲ τοιοῦτος ὁ μήτε ἀρετῇ διαφέρων καὶ δικαιοσύνῃ μήτε διὰ κακίαν καὶ μοχθηρίαν μεταβάλλων εἰς τὴν δυστυχίαν ἀλλὰ δι' ἁμαρτίαν τινά, τῶν ἐν μεγάλῃ δόξῃ ὄντων καὶ εὐτυχίᾳ, οἷον Οἰδίπους καὶ Θυέστης καὶ οἱ ἐκ τῶν τοιούτων γενῶν ἐπιφανεῖς ἄνδρες. ἀνάγκη ἄρα τὸν καλῶς ἔχοντα μῦθον ἁπλοῦν εἶναι μᾶλλον ἢ διπλοῦν, ὥσπερ τινές φασι, καὶ μεταβάλλειν οὐκ εἰς εὐτυχίαν ἐκ δυστυχίας ἀλλὰ τοὐναντίον ἐξ εὐτυχίας εἰς δυστυχίαν μὴ διὰ μοχθηρίαν ἀλλὰ δι' ἁμαρτίαν μεγάλην ἢ οἷου εἴρηται ἢ βελτίονος μᾶλλον ἢ χείρονος. (σημεῖον δὲ καὶ τὸ γιγνόμενον· πρῶτον μὲν γὰρ οἱ ποιηταὶ τοὺς τυχόντας μύθους ἀπηρίθμουν, νῦν δὲ περὶ ὀλίγας οἰκίας αἱ κάλλισται τραγῳδίαι συντίθενται, οἷον περὶ Ἀλκμέωνα καὶ Οἰδίπουν καὶ Ὀρέστην καὶ Μελέαγρον καὶ Θυέστην καὶ Τήλεφον καὶ ὅσοις ἄλλοις συμβέβηκεν ἢ παθεῖν δεινὰ ἢ ποιῆσαι.) ἡ μὲν οὖν κατὰ τὴν τέχνην καλλίστη τραγῳδία ἐκ ταύτης τῆς συστάσεώς ἐστι. διὸ καὶ οἱ Εὐριπίδῃ ἐγκαλοῦντες τὸ αὐτὸ ἁμαρτάνουσιν

[1] ἔλεος . . . ὅμοιον om. B

[a] *Hamartia*: the term, repeated at 53a16, could cover a range of possible factors in tragic agency. See the Introduction.

for the undeserving victim of adversity, the other for one like ourselves (pity for the undeserving, fear for one like ourselves); so the outcome will be neither pitiable nor fearful. This leaves, then, the person in-between these cases. Such a person is someone not preeminent in virtue and justice, and one who falls into adversity not through evil and depravity, but through some kind of error;[a] and one belonging to the class of those who enjoy great renown and prosperity, such as Oedipus, Thyestes,[b] and eminent men from such lineages. The well-made plot, then, ought to be single[c] rather than double, as some maintain, with a change not to prosperity from adversity, but on the contrary from prosperity to adversity, caused not by depravity but by a great error of a character either like that stated, or better rather than worse. (Actual practice too points to this. Originally, the poets recounted any and every story, but nowadays the finest tragedies are composed about only a few families, such as Alcmaeon, Oedipus, Orestes, Meleager, Thyestes, Telephus,[d] and as many others as have suffered or perpetrated terrible things.) So the finest tragedy of which the art permits follows this structure. Which is why the same mistake[e] is

[b] T.. King of Mycenae, was deceived by his brother, Atreus, into eating his own children; he also committed unwitting incest with his daughter, Pelopia. Cf. *OCD* s.v. Atreus.

[c] The same Greek adj. as "simple" in ch. X; but the context dictates a separate sense here. [d] Alcmaeon: see on 53b24. Oedipus and Orestes: see e.g. ch. XI. Meleager: killed by the agency of his mother, Althaea, after he had killed her brother(s). Thyestes: see on 53a11. Telephus: Ar. may have in mind his unwitting killing of his uncles; cf. *OCD* s.v.

[e] As made by those who prefer double plots (53a13).

ὅτι τοῦτο δρᾷ ἐν ταῖς τραγῳδίαις καὶ[1] αἱ πολλαὶ αὐτοῦ εἰς δυστυχίαν τελευτῶσιν. τοῦτο γάρ ἐστιν ὥσπερ εἴρηται ὀρθόν· σημεῖον δὲ μέγιστον· ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν ἀγώνων τραγικώταται αἱ τοιαῦται φαίνονται, ἂν κατορθωθῶσιν, καὶ ὁ Εὐριπίδης, εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ, ἀλλὰ τραγικώτατός γε τῶν ποιητῶν φαίνεται. δευτέρα δ' ἡ πρώτη λεγομένη ὑπὸ τινῶν ἐστιν σύστασις, ἡ διπλῆν τε τὴν σύστασιν ἔχουσα καθάπερ ἡ Ὀδύσσεια καὶ τελευτῶσα ἐξ ἐναντίας τοῖς βελτίοσι καὶ χείροσιν. δοκεῖ δὲ εἶναι πρώτη διὰ τὴν τῶν θεάτρων ἀσθένειαν· ἀκολουθοῦσι γὰρ οἱ ποιηταὶ κατ' εὐχὴν ποιοῦντες τοῖς θεαταῖς. ἔστιν δὲ οὐχ αὕτη ἀπὸ τραγῳδίας ἡδονὴ ἀλλὰ μᾶλλον τῆς κωμῳδίας οἰκεία· ἐκεῖ γὰρ οἳ[2] ἂν ἔχθιστοι ὦσιν ἐν τῷ μύθῳ, οἷον Ὀρέστης καὶ Αἴγισθος, φίλοι γενόμενοι ἐπὶ τελευτῆς ἐξέρχονται, καὶ ἀποθνῄσκει οὐδεὶς ὑπ' οὐδενός.

XIV Ἔστιν μὲν οὖν τὸ φοβερὸν καὶ ἐλεεινὸν ἐκ τῆς ὄψεως γίνεσθαι, ἔστιν δὲ καὶ ἐξ αὐτῆς τῆς συστάσεως τῶν πραγμάτων, ὅπερ ἐστὶ πρότερον καὶ ποιητοῦ ἀμείνονος. δεῖ γὰρ καὶ ἄνευ τοῦ ὁρᾶν οὕτω συνεστάναι τὸν μῦθον ὥστε τὸν ἀκούοντα τὰ πράγματα γινόμενα καὶ φρίττειν καὶ ἐλεεῖν ἐκ τῶν συμβαινόν-

[1] καὶ αἱ Knebel: καὶ A: αἱ B
[2] οἳ ἂν Bonitz: ἂν οἱ AB

made by those who complain that Euripides does this in his plays, and that most[a] end in adversity. For this, as explained, is the right way. And the greatest indication of this is that in theatrical contests such plays are found the most tragic, if successfully managed; and Euripides, even if he does not arrange other details well, is at least found the most tragic of the poets. Second-best is the structure held the best by some people: the kind with a double structure like the *Odyssey* and with opposite outcomes for good and bad characters. It is thought to be best because of the weakness of audiences: the poets follow, and pander to the taste of, the spectators. Yet this is not the pleasure to expect from tragedy, but is more appropriate to comedy, where those who are deadliest enemies in the plot, such as Orestes and Aegisthus,[b] exit at the end as new friends, and no one dies at anyone's hands.

XIV Now, what is fearful and pitiable can result from spectacle,[c] but also from the actual structure of events, which is the higher priority and the aim of a superior poet. For the plot should be so structured that, even without seeing it performed, the person who hears the events that occur experiences horror[d] and pity at what

[a] Or, on a different textual reading, "many"; it is anyway unclear why Eur. should be singled out for such criticism.

[b] Lover of Clytemnestra, Orestes' mother, with whom he plotted to kill her husband, Agamemnon. Ar. envisages a burlesque treatment which avoids the usual revenge killing of Aegisthus by Orestes.

[c] See on 49b33.

[d] Here, and only here, Ar. uses a verb which literally means to "shudder" with fear.

των· ἅπερ ἂν πάθοι τις ἀκούων τὸν τοῦ Οἰδίπου μῦθον. τὸ δὲ διὰ τῆς ὄψεως τοῦτο παρασκευάζειν ἀτεχνότερον καὶ χορηγίας δεόμενόν ἐστιν. οἱ δὲ μὴ τὸ φοβερὸν διὰ τῆς ὄψεως ἀλλὰ τὸ τερατῶδες μόνον παρασκευάζοντες οὐδὲν τραγῳδίᾳ κοινωνοῦσιν· οὐ γὰρ πᾶσαν δεῖ ζητεῖν ἡδονὴν ἀπὸ τραγῳδίας ἀλλὰ τὴν οἰκείαν. ἐπεὶ δὲ τὴν ἀπὸ ἐλέου καὶ φόβου διὰ μιμήσεως δεῖ ἡδονὴν παρασκευάζειν τὸν ποιητήν, φανερὸν ὡς τοῦτο ἐν τοῖς πράγμασιν ἐμποιητέον.

ποῖα οὖν δεινὰ ἢ ποῖα οἰκτρὰ φαίνεται τῶν συμπιπτόντων, λάβωμεν. ἀνάγκη δὴ[1] ἢ φίλων εἶναι πρὸς ἀλλήλους τὰς τοιαύτας πράξεις ἢ ἐχθρῶν ἢ μηδετέρων. ἂν μὲν οὖν ἐχθρὸς ἐχθρόν, οὐδὲν ἐλεεινὸν οὔτε ποιῶν οὔτε μέλλων, πλὴν κατ' αὐτὸ τὸ πάθος· οὐδ' ἂν μηδετέρως ἔχοντες· ὅταν δ' ἐν ταῖς φιλίαις ἐγγένηται τὰ πάθη, οἷον ἢ ἀδελφὸς ἀδελφὸν ἢ υἱὸς πατέρα ἢ μήτηρ υἱὸν ἢ υἱὸς μητέρα ἀποκτείνῃ ἢ μέλλῃ ἤ τι ἄλλο τοιοῦτον δρᾷ, ταῦτα ζητητέον. τοὺς μὲν οὖν παρειλημμένους μύθους λύειν οὐκ ἔστιν, λέγω δὲ οἷον τὴν Κλυταιμήστραν ἀποθανοῦσαν ὑπὸ τοῦ Ὀρέστου καὶ τὴν Ἐριφύλην ὑπὸ τοῦ Ἀλκμέωνος, αὐτὸν δὲ εὑρίσκειν δεῖ καὶ τοῖς παραδεδομένοις χρῆσθαι καλῶς. τὸ δὲ καλῶς τί λέγομεν, εἴπωμεν σαφέστερον. ἔστι μὲν γὰρ οὕτω γίνεσθαι τὴν πρᾶξιν, ὥσπερ οἱ παλαιοὶ ἐποίουν εἰδότας καὶ

[1] δὴ Spengel: δὲ AB

[a] Soph. *OT*, as usual; Ar. may have in mind recitation (a common Greek practice), rather than mere plot summary.

comes about (as one would feel when hearing the plot of the *Oedipus*).[a] To create this effect through spectacle has little to do with the poet's art, and requires material resources.[b] Those who use spectacle to create an effect not of the fearful but only of the sensational have nothing at all in common with tragedy, as it is not every pleasure one should seek from tragedy, but the appropriate kind. And since the poet should create the pleasure which comes from pity and fear through mimesis, obviously this should be built into the events.

Let us, then, take up the question of what sorts of incidents strike us as terrible or pitiable. Now, such actions must occur between friends,[c] enemies, or neutrals. Well, if enemy acts towards enemy, there is nothing pitiable in either the deed or the prospect of it, except for the suffering[d] as such; nor if the parties are neutrals. What tragedy must seek are cases where the sufferings occur within relationships, such as brother and brother, son and father, mother and son, son and mother—when the one kills (or is about to kill) the other, or commits some other such deed. Now, one cannot break up the transmitted stories (I mean, e.g., Clytemnestra's death at Orestes' hands,[e] and Eriphyle's at Alcmaeon's),[f] but the poet should be inventive as well as making good use of traditional stories. Let me explain more clearly what I mean by "good use." First, the action can occur as in the early

[b] Cf. the final sentence of ch. VI.

[c] *Philoi*, "friends," here embraces all (esp. kin) who share strong personal or social ties.

[d] Defined at the end of ch. XI.

[e] See on 53a37.

[f] A. killed his mother (in different versions) either accidentally (in Astydamas, 53b33), or to avenge his father, Amphiaraus.

γιγνώσκοντας, καθάπερ καὶ Εὐριπίδης ἐποίησεν ἀποκτείνουσαν τοὺς παῖδας τὴν Μήδειαν·[1] ἔστιν δὲ πρᾶξαι μέν, ἀγνοοῦντας δὲ πρᾶξαι τὸ δεινόν, εἶθ' ὕστερον ἀναγνωρίσαι τὴν φιλίαν, ὥσπερ ὁ Σοφοκλέους Οἰδίπους· τοῦτο μὲν οὖν ἔξω τοῦ δράματος, ἐν δ' αὐτῇ τῇ τραγῳδίᾳ οἷον ὁ Ἀλκμέων[2] ὁ Ἀστυδάμαντος ἢ ὁ Τηλέγονος ὁ ἐν τῷ τραυματίᾳ Ὀδυσσεῖ. ἔτι δὲ τρίτον παρὰ ταῦτα τὸ[3] μέλλοντα ποιεῖν τι τῶν ἀνηκέστων δι' ἄγνοιαν ἀναγνωρίσαι πρὶν ποιῆσαι. καὶ παρὰ ταῦτα οὐκ ἔστιν ἄλλως· ἢ γὰρ πρᾶξαι ἀνάγκη ἢ μὴ καὶ εἰδότας ἢ μὴ εἰδότας. τούτων δὲ τὸ μὲν γινώσκοντα μελλῆσαι καὶ μὴ πρᾶξαι χείριστον· τό τε γὰρ μιαρὸν ἔχει, καὶ οὐ τραγικόν· ἀπαθὲς γάρ. διόπερ οὐδεὶς ποιεῖ ὁμοίως, εἰ μὴ ὀλιγάκις, οἷον ἐν Ἀντιγόνῃ τὸν Κρέοντα ὁ Αἵμων. τὸ δὲ πρᾶξαι δεύτερον. βέλτιον δὲ τὸ ἀγνοοῦντα μὲν πρᾶξαι, πράξαντα δὲ ἀναγνωρίσαι· τό τε γὰρ μιαρὸν οὐ πρόσεστιν καὶ ἡ ἀναγνώρισις ἐκπληκτικόν. κράτιστον δὲ τὸ τελευταῖον, λέγω δὲ οἷον ἐν τῷ

[1] post Μήδειαν lacunam stat. Gudeman (cf. "quod non faciat . . . ubi cognoscunt," Arab.)

[2] Ἀλκμαίων ὁ Vettori: ἀλκμαίωνος AB

[3] τὸ Theod. Rentius, Bonitz: τὸν AB

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[a] Medea's deliberate killing of her children, in Eur.'s play, was probably an innovation in the myth.

[b] Astydamas junior, active 370s-340s; *OCD* s.v., *TrGF* I no. 60.

[c] Apparently a variant title of Soph.'s *Odysseus Akanthoplēx*,

poets who made the agents act in knowledge and cognisance (as Euripides too made Medea kill her children).[a] Alternatively, the agents can commit the terrible deed, but do so in ignorance, then subsequently recognise the relationship, as with Sophocles' Oedipus: here, of course, the deed is outside the play, but cases within the tragedy are, for instance, Alcmaeon in Astydamas,[b] or Telegonus in *Odysseus Wounded*.[c] This leaves a third[d] possibility, when the person is on the point of unwittingly committing something irremediable, but recognises it before doing so. These are the only patterns; either the action is or is not executed, and by agents who either know or do not know its nature. Of these, the worst is for someone to be about to act knowingly, and yet not do so: this is both repugnant[e] and untragic (since it lacks suffering). That is why no one makes such plots, or only rarely, for instance with Haemon and Creon in *Antigone*.[f] Next worst is execution of the deed.[g] Better is the act done in ignorance, and followed by recognition: there is nothing repugnant here, and the recognition is thrilling. But best is the last option:[h] I mean, for example, in *Cresphontes*[i] Merope is

in which Telegonus, son of Odysseus by Circe, unwittingly killed his father in combat.

[d] But Ar.'s first possibility, at 27–9, concealed another (about to act in ignorance, yet failing to do so: see 37–8), yielding four types altogether.

[e] Cf. 52b36.

[f] At Soph. *Ant.* 1226–34 the messenger relates Haemon's abortive attempt to kill his father.

[g] I.e. in full knowledge.

[h] Often thought to contradict ch. XIII; yet Ar. sees great scope for pity and fear in narrowly averted catastrophes.

[i] Eur.'s: M. recognised her son when on the very point of killing him in his sleep.

Κρεσφόντῃ ἡ Μερόπη μέλλει τὸν υἱὸν ἀποκτείνειν, ἀποκτείνει δὲ οὔ, ἀλλ' ἀνεγνώρισε, καὶ ἐν τῇ Ἰφιγενείᾳ ἡ ἀδελφὴ τὸν ἀδελφόν, καὶ ἐν τῇ Ἕλλῃ ὁ υἱὸς τὴν μητέρα ἐκδιδόναι μέλλων ἀνεγνώρισεν. διὰ γὰρ τοῦτο, ὅπερ πάλαι εἴρηται, οὐ περὶ πολλὰ γένη αἱ τραγῳδίαι εἰσίν. ζητοῦντες γὰρ οὐκ ἀπὸ τέχνης ἀλλ' ἀπὸ τύχης εὗρον τὸ τοιοῦτον παρασκευάζειν ἐν τοῖς μύθοις· ἀναγκάζονται οὖν ἐπὶ ταύτας τὰς οἰκίας ἀπαντᾶν ὅσαις τὰ τοιαῦτα συμβέβηκε πάθη. περὶ μὲν οὖν τῆς τῶν πραγμάτων συστάσεως καὶ ποίους τινὰς εἶναι δεῖ τοὺς μύθους εἴρηται ἱκανῶς.

XV Περὶ δὲ τὰ ἤθη τέτταρά ἐστιν ὧν δεῖ στοχάζεσθαι, ἓν μὲν καὶ πρῶτον, ὅπως χρηστὰ ᾖ. ἔξει δὲ ἦθος μὲν ἐὰν ὥσπερ ἐλέχθη ποιᾖ φανερὸν ὁ λόγος ἢ ἡ πρᾶξις προαίρεσίν τινα ἥ[1] τις ἂν ᾖ, χρηστὸν δὲ ἐὰν χρηστήν. ἔστιν δὲ ἐν ἑκάστῳ γένει· καὶ γὰρ γυνή ἐστιν χρηστὴ καὶ δοῦλος, καίτοι γε ἴσως τούτων τὸ μὲν χεῖρον, τὸ δὲ ὅλως φαῦλόν ἐστιν. δεύτερον δὲ τὸ ἁρμόττοντα· ἔστιν γὰρ ἀνδρεῖον μὲν τὸ ἦθος, ἀλλ' οὐχ ἁρμόττον γυναικὶ οὕτως[2] ἀνδρείαν ἢ δεινὴν εἶναι. τρίτον δὲ τὸ ὅμοιον. τοῦτο γὰρ ἕτερον τοῦ χρηστὸν τὸ ἦθος καὶ ἁρμόττον ποιῆσαι ὡς προείρηται. τέταρτον δὲ τὸ ὁμαλόν. κἂν γὰρ ἀνώμαλός τις ᾖ ὁ τὴν μίμησιν παρέχων καὶ τοιοῦτον ἦθος ὑποτεθῇ,[3] ὅμως ὁμαλῶς ἀνώμαλον δεῖ εἶναι. ἔστιν δὲ

[1] ἥ τις ἂν add. Vahlen: om. AB
[2] οὕτως Vahlen: οὐ τῶ B: **τῶι A: τὸ rec.
[3] ὑποτεθῇ B: ὑποτιθεὶς A

about to kill her son, but recognises him in time; likewise with sister and brother in *Iphigeneia*;[a] and in *Helle*[b] the son recognises his mother when about to hand her over. Hence, as I said previously, not many families provide subjects for tragedies. In their experiments, it was not art but chance that made the poets discover how to produce such effects in their plots; thus they are now obliged to turn to the families which such sufferings have befallen. Enough, then, has now been said about the structure of events and the required qualities of plots.

XV As regards characters, four things should be aimed at—first and foremost, that they be good.[c] Characterisation appears when, as said earlier,[d] speech or action reveals the nature of a moral choice; and good character when the choice is good. Good character exists in each class of person: there is a good woman and good slave, even if the first of these is an inferior class, the other wholly paltry. The second aim is appropriateness: there is courage of character, but it is inappropriate for a woman to be courageous or clever[e] in this way. The third aim is likeness,[f] which is distinct from making the character good and appropriate as indicated. Fourth is consistency: even if the subject represented is someone inconsistent, and such character is presupposed, he should still be con-

[a] Eur. *IT* 727 ff. [b] Play unknown.

[c] Since "elevated" characters are a defining feature of tragedy; cf. esp. 48a16–18.

[d] 50b8–10; in fact, the earlier definition was narrower, mentioning only "speech."

[e] Character encompasses intellectual virtues; cf. *Eth. Nic.* VI.

[f] As the rest of the sentence suggests, likeness in basic humanity: cf. "like us" at e.g. 48a5–6.

παράδειγμα ποιηρίας μὲν ἤθους μὴ ἀναγκαίας[1] οἷον ὁ Μενέλαος ὁ ἐν τῷ Ὀρέστῃ, τοῦ δὲ ἀπρεποῦς καὶ μὴ ἁρμόττοντος ὅ τε θρῆνος Ὀδυσσέως ἐν τῇ Σκύλλῃ καὶ ἡ τῆς Μελανίππης ῥῆσις, τοῦ δὲ ἀνωμάλου ἡ ἐν Αὐλίδι Ἰφιγένεια· οὐδὲν γὰρ ἔοικεν ἡ ἱκετεύουσα τῇ ὑστέρᾳ. χρὴ δὲ καὶ ἐν τοῖς ἤθεσιν ὁμοίως ὥσπερ καὶ ἐν τῇ τῶν πραγμάτων συστάσει ἀεὶ ζητεῖν ἢ τὸ ἀναγκαῖον ἢ τὸ εἰκός, ὥστε τὸν τοιοῦτον τὰ τοιαῦτα λέγειν ἢ πράττειν ἢ ἀναγκαῖον ἢ εἰκὸς καὶ τοῦτο μετὰ τοῦτο γίνεσθαι ἢ ἀναγκαῖον ἢ εἰκός. (φανερὸν οὖν ὅτι καὶ τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ μύθου[2] συμβαίνειν, καὶ μὴ ὥσπερ ἐν τῇ Μηδείᾳ ἀπὸ μηχανῆς καὶ ἐν τῇ Ἰλιάδι τὰ περὶ τὸν ἀπόπλουν. ἀλλὰ μηχανῇ χρηστέον ἐπὶ τὰ ἔξω τοῦ δράματος, ἢ ὅσα πρὸ τοῦ γέγονεν ἃ οὐχ οἷόν τε ἄνθρωποι εἰδέναι, ἢ ὅσα ὕστερον, ἃ δεῖται προαγορεύσεως καὶ ἀγγελίας· ἅπαντα γὰρ ἀποδίδομεν τοῖς θεοῖς ὁρᾶν. ἄλογον δὲ μηδὲν εἶναι ἐν τοῖς πράγμασιν, εἰ δὲ μή, ἔξω τῆς τραγῳδίας, οἷον τὸ ἐν τῷ Οἰδίποδι τῷ Σοφοκλέους.) ἐπεὶ δὲ μίμησίς ἐστιν ἡ

[1] ἀναγκαίας Thurot: -αῖον AB
[2] μύθου AB: ἤθους Arab.

[a] Eur. *Or.* 356 ff, 1554 ff.

[b] A dithyramb by Timotheus (see on 48a15), on the theme of Scylla the sea monster (Hom. *Od.* 12.85 ff); 61b32 may refer to the same work.

sistently inconsistent. An example of unnecessary wickedness of character is Menelaus in *Orestes*;[a] of inapt and inappropriate character, Odysseus' dirge in *Scylla*,[b] and the speech of Melanippe;[c] of inconsistency, the *Iphigeneia at Aulis* (since the girl who beseeches bears no resemblance to her later self).[d] With character, precisely as in the structure of events, one should always seek necessity or probability—so that for such a person to say or do such things is necessary or probable, and the sequence of events is also necessary or probable. [e](Clearly the denouements[f] of plots should issue from the plot as such, and not from a deus ex machina as in *Medea*[g] and the scene of departure in the *Iliad*.[h] The deus ex machina should be employed for events outside the drama—preceding events beyond human knowledge, or subsequent events requiring prediction and announcement; for we ascribe to the gods the capacity to see all things. There should be nothing irrational[i] in the events; if there is, it should lie outside the play, as with Sophocles' Oedipus.[j]) Since tragedy is mimesis of those superior

[c] In Eur. *Melanippe the Wise*, frs. 480–88 Nauck; the heroine's speech showed knowledge of intellectual matters (cf. "clever," 54a24). [d] Eur. *IA* 1211 ff, 1368 ff.

[e] I place in parenthesis some remarks which are, at the least, digressive, and perhaps misplaced.

[f] The term *lusis* will be technically defined in ch. XVIII; its use here is comparable, though perhaps not identical.

[g] Medea escapes in the Sun's chariot: Eur. *Med.* 1317 ff.

[h] *Il.* 2.155 ff: Athena's intervention prevents the Greeks from abandoning the war.

[i] I.e. grossly contrary to what is plausible or intelligible.

[j] Ar. alludes to Oedipus' ignorance about the death of Laius: cf. 60a29–30.

τραγῳδία βελτιόνων ἢ ἡμεῖς, δεῖ μιμεῖσθαι τοὺς ἀγαθοὺς εἰκονογράφους· καὶ γὰρ ἐκεῖνοι ἀποδιδόντες τὴν ἰδίαν μορφὴν ὁμοίους ποιοῦντες καλλίους γράφουσιν· οὕτω καὶ τὸν ποιητὴν μιμούμενον καὶ ὀργίλους καὶ ῥᾳθύμους καὶ τἆλλα τὰ τοιαῦτα ἔχοντας ἐπὶ τῶν ἠθῶν τοιούτους ὄντας ἐπιεικεῖς ποιεῖν, οἷον τὸν Ἀχιλλέα ἀγαθὸν[1] καὶ παράδειγμα[2] σκληρότητος Ὅμηρος. ταῦτα δὴ διατηρεῖν, καὶ πρὸς τούτοις τὰ[3] παρὰ τὰς ἐξ ἀνάγκης ἀκολουθούσας αἰσθήσεις τῇ ποιητικῇ· καὶ γὰρ κατ' αὐτὰς ἔστιν ἁμαρτάνειν πολλάκις· εἴρηται δὲ περὶ αὐτῶν ἐν τοῖς ἐκδεδομένοις λόγοις ἱκανῶς.

XVI Ἀναγνώρισις δὲ τί μέν ἐστιν, εἴρηται πρότερον· εἴδη δὲ ἀναγνωρίσεως, πρώτη μὲν ἡ ἀτεχνοτάτη καὶ ᾗ πλείστῃ χρῶνται δι' ἀπορίαν, ἡ διὰ τῶν σημείων. τούτων δὲ τὰ μὲν σύμφυτα, οἷον "λόγχην ἣν φοροῦσι Γηγενεῖς" ἢ ἀστέρας οἷους ἐν τῷ Θυέστῃ Καρκίνος, τὰ δὲ ἐπίκτητα, καὶ τούτων τὰ μὲν ἐν τῷ σώματι, οἷον οὐλαί, τὰ δὲ ἐκτός, οἷον τὰ περιδέραια καὶ οἷον ἐν τῇ Τυροῖ διὰ τῆς σκάφης. ἔστιν δὲ καὶ τούτοις χρῆσθαι ἢ βέλτιον ἢ χεῖρον, οἷον Ὀδυσ-

[1] ἀγαθὸν B: ἀγαθῶν A: Ἀγάθων rec.
[2] παράδειγμα σκληρ. ante οἷον habent AB: transpos. Lobel
[3] τὰ rec.: τὰς AB

[a] See 48a17–18.

to us,[a] poets should emulate good portrait painters, who render personal appearance and produce likenesses, yet enhance people's beauty. Likewise the poet, while showing irascible and indolent people and those with other such character traits, should make them nonetheless decent, as for example Homer made Achilles good though an epitome of harshness. These things are to be watched, as also are points arising from the perceptions necessarily attending the art of poetry:[b] one can commit many errors in respect of these; I have discussed them sufficiently in my published discourses.[c]

XVI The definition of recognition was stated earlier.[d] As for its kinds, first is the least artistic and the one used the most from uninventiveness: recognition through tokens. Some tokens are congenital, as with "the spear the Earth-born bear,"[e] or stars like those Carcinus[f] uses in *Thyestes*; others are acquired, and can be divided into the bodily, such as scars, and external, such as necklaces or the boat in *Tyro*.[g] Even these things can be put to better or worse

[b] The sense of this obscure clause has never been cogently elucidated; "points arising from" might alternatively mean "contraventions of."

[c] Presumably in the dialogue *On Poets*: cf. the Introduction.

[d] Ch. XI.

[e] Quotation from an unknown tragedy (fr. adesp. 84 Nauck): the "spear" is a birthmark of the "earthborn" men sown from dragon's teeth by Cadmus.

[f] The 4th-cent. tragedian of this name, *OCD* s.v. (2); the ref. may be to a play elsewhere called *Aërope*: *TrGF* I 210–11.

[g] In Soph.'s *Tyro*, T. identified her children by the boat in which they had been placed as infants.

σεὺς διὰ τῆς οὐλῆς ἄλλως ἀνεγνωρίσθη ὑπὸ τῆς τροφοῦ καὶ ἄλλως ὑπὸ τῶν συβοτῶν[a]· εἰσὶ γὰρ αἱ μὲν πίστεως ἕνεκα ἀτεχνότεραι, καὶ αἱ τοιαῦται πᾶσαι, αἱ δὲ ἐκ περιπετείας, ὥσπερ ἡ ἐν τοῖς Νίπτροις, βελτίους. δεύτεραι δὲ αἱ πεποιημέναι ὑπὸ τοῦ ποιητοῦ, διὸ ἄτεχνοι. οἷον Ὀρέστης[1] ἐν τῇ Ἰφιγενείᾳ ἀνεγνώρισεν ὅτι Ὀρέστης· ἐκείνη μὲν γὰρ διὰ τῆς ἐπιστολῆς, ἐκεῖνος δὲ αὐτὸς λέγει ἃ βούλεται ὁ ποιητὴς ἀλλ' οὐχ ὁ μῦθος· διό τι ἐγγὺς τῆς εἰρημένης ἁμαρτίας ἐστίν, ἐξὸν γὰρ ἂν ἔνια καὶ ἐνεγκεῖν. καὶ ἐν τῷ Σοφοκλέους Τηρεῖ ἡ τῆς κερκίδος φωνή. ἡ[2] τρίτη διὰ μνήμης, τῷ αἰσθέσθαι τι ἰδόντα, ὥσπερ ἡ ἐν Κυπρίοις τοῖς Δικαιογένους, ἰδὼν γὰρ τὴν γραφὴν ἔκλαυσεν, καὶ ἡ ἐν Ἀλκίνου ἀπολόγῳ, ἀκούων γὰρ τοῦ κιθαριστοῦ καὶ μνησθεὶς ἐδάκρυσεν, ὅθεν ἀνεγνωρίσθησαν. τετάρτη δὲ ἡ ἐκ συλλογισμοῦ, οἷον ἐν Χοηφόροις, ὅτι ὅμοιός τις ἐλήλυθεν, ὅμοιος δὲ οὐθεὶς ἀλλ' ἢ Ὀρέστης, οὗτος ἄρα ἐλήλυθεν. καὶ ἡ Πολυίδου τοῦ σοφιστοῦ περὶ

[1] Ὀρέστης A: om. B

[2] ἡ τρίτη Spengel (τρίτη ἡ rec.): ἤτοι τῇ AB

[a] *Od.* 19.386 ff (Eurycleia sees the scar when washing Od.), 21.205 ff (Od. shows it to the swineherds for proof).

[b] I.e. the case of Odysseus and Eurycleia (last note); "Bath Scene" was a standard title for this episode (cf. 60a26); the Homeric poems were not yet divided into books.

[c] See on 52b6.

use (e.g. through his scar Odysseus was differently recognised by his nurse and the swineherds),[a] since recognitions for the sake of proof, and all of this type, are less artistic, but those linked to reversal, like the one in the Bath Scene,[b] are superior. The second kind are those contrived by the poet, and hence inartistic. For example, Orestes in *Iphigeneia* causes recognition of his identity; Iphigeneia reveals herself by the letter, but Orestes himself says what the poet, not the plot, wants him to:[c] so it is close to the fault I described, as he might even have carried some tokens. Also the voice of the shuttle in Sophocles' *Tereus*.[d] The third kind is through memory, when the sight of something brings awareness, like the case in Dicaeogenes'[e] *Cyprians* (on seeing the painting he cried), and the one in Odysseus' tale to Alcinous (on hearing the singer he was reminded and wept);[f] whence they were recognised. Fourth is recognition by reasoning—such as the inference in *Choephori* that someone like her has come, no one is like her except Orestes, therefore *he* has come.[g] And the recognition used by Polyidus[h] the

[d] Philomela used her weaving to reveal to her sister, Procne, that she had been raped by the latter's husband, Tereus.

[e] A late 5th cent. tragedian (*TrGF* I no. 52): work and context unknown.

[f] *Od.* 8.521 ff: Od. weeps on hearing Demodocus sing of the sack of Troy.

[g] Electra's reasoning at Aesch. *Cho.* 168 ff.

[h] Identity obscure; a dithyrambic or tragic poet of the same name is known (*TrGF* I 248–9). P.'s work may have been a showpiece oration discussing or fictionalising the reunion of Orestes and Iphigeneia; cf. 55b10–11.

τῆς Ἰφιγενείας· εἰκὸς γὰρ ἔφη[1] τὸν Ὀρέστην συλλογίσασθαι ὅτι ἥ τ' ἀδελφὴ ἐτύθη καὶ αὐτῷ συμβαίνει θύεσθαι. καὶ ἐν τῷ Θεοδέκτου Τυδεῖ, ὅτι ἐλθὼν ὡς εὑρήσων τὸν υἱὸν αὐτὸς ἀπόλλυται. καὶ ἡ ἐν τοῖς Φινείδαις· ἰδοῦσαι γὰρ τὸν τόπον συνελογίσαντο τὴν εἱμαρμένην ὅτι ἐν τούτῳ εἵμαρτο ἀποθανεῖν αὐταῖς, καὶ γὰρ ἐξετέθησαν ἐνταῦθα. ἔστιν δέ τις καὶ συνθετὴ ἐκ παραλογισμοῦ τοῦ θεάτρου,[2] οἷον ἐν τῷ Ὀδυσσεῖ τῷ ψευδαγγέλῳ· τὸ μὲν γὰρ τὸ τόξον ἐντείνειν,[3] ἄλλον δὲ μηδένα, πεποιημένον ὑπὸ τοῦ ποιητοῦ καὶ ὑπόθεσις, καὶ εἴ γε τὸ τόξον ἔφη γνώσεσθαι[4] ὃ οὐχ ἑωράκει· τὸ δὲ ὡς δι'[5] ἐκείνου ἀναγνωριοῦντος διὰ τούτου ποιῆσαι παραλογισμός. πασῶν δὲ βελτίστη ἀναγνώρισις ἡ ἐξ αὐτῶν τῶν πραγμάτων, τῆς ἐκπλήξεως γιγνομένης δι' εἰκότων, οἷον ἐν τῷ Σοφοκλέους Οἰδίποδι καὶ τῇ Ἰφιγενείᾳ· εἰκὸς γὰρ βούλεσθαι ἐπιθεῖναι γράμματα. αἱ γὰρ τοιαῦται μόναι ἄνευ τῶν πεποιημένων σημείων καὶ περιδεραίων. δεύτεραι δὲ αἱ ἐκ συλλογισμοῦ.

XVII Δεῖ δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει συναπεργάζεσθαι ὅτι μάλιστα πρὸ ὀμμάτων τιθέμενον· οὕτω γὰρ ἂν ἐναργέστατα ὁρῶν ὥσπερ παρ' αὐτοῖς γιγνόμενος τοῖς πραττομένοις εὑρίσκοι τὸ πρέπον

[1] ἔφη B Arab.: om. A
[2] θεάτρου AB: θατέρου Hermann
[3] ἐντείνειν . . . τόξον B: om. A
[4] γνώσεσθαι A: ἐντείνειν B
[5] δι' AB: δὴ Tyrwhitt

sophist in Iphigeneia's case: it was probable, he said, that Orestes should reason that his sister had been sacrificed, and his fate was to be sacrificed too. Also in Theodectes'[a] *Tydeus*, the reflection that having come to find his son he was doomed himself. Again, the instance in the *Phineidae*:[b] when the women saw the place, they inferred it was their destiny to die there, where they had also been exposed. There is also compound recognition which depends on the audience's mistaken reasoning, as in *Odysseus the False Messenger*:[c] that he and no one else could bend the bow is contrived by the poet and a premise, even if he said he would recognise the bow which he had not seen; but to have him recognised by this means, when he was expected to cause recognition in the other way, involves false reasoning. Best of all is recognition ensuing from the events themselves, where the emotional impact comes from a probable sequence, as in Sophocles' *Oedipus* and the *Iphigeneia* (where it is probable she should want to entrust a letter).[d] For only such recognitions do without contrived tokens and necklaces. Second-best are those by reasoning.

XVII One should construct plots, and work them out in diction, with the material as much as possible in the mind's eye. In this way, by seeing things most vividly, as if present at the actual events, one will discover what is appo-

[a] Rhetorician, tragedian, and friend of Ar.'s; *OCD* s.v. Nothing is known of this play (*TrGF* I 233).

[b] I.e. the sons of Phineus (subject of tragedies by Aesch. and Soph.); but the ref. is opaque (*TrGF* II 22), and we cannot identify the women mentioned.

[c] Apparently an unknown tragedy (*TrGF* II 15), related to the events of Hom. *Od.* bk. 21; the following clauses are irredeemably dark.

[d] Eur. *IT* 578 ff.

καὶ ἥκιστα ἂν λανθάνοι τὰ ὑπεναντία. σημεῖον δὲ τούτου ὃ ἐπετιμᾶτο Καρκίνῳ. ὁ γὰρ Ἀμφιάραος ἐξ ἱεροῦ ἀνῄει, ὃ μὴ ὁρῶντα[1] ἐλάνθανεν, ἐπὶ δὲ τῆς σκηνῆς ἐξέπεσεν δυσχερανάντων τοῦτο τῶν θεατῶν. ὅσα δὲ δυνατὸν καὶ τοῖς σχήμασιν συναπεργαζόμενον· πιθανώτατοι γὰρ ἀπὸ τῆς[2] αὐτῆς φύσεως οἱ ἐν τοῖς πάθεσίν εἰσιν, καὶ χειμαίνει ὁ χειμαζόμενος καὶ χαλεπαίνει ὁ ὀργιζόμενος ἀληθινώτατα. διὸ εὐφυοῦς ἡ ποιητικὴ ἐστιν ἢ[3] μανικοῦ· τούτων γὰρ οἱ μὲν εὔπλαστοι οἱ δὲ ἐκστατικοί εἰσιν. τούς τε λόγους καὶ τοὺς πεποιημένους δεῖ καὶ αὐτὸν ποιοῦντα ἐκτίθεσθαι καθόλου, εἶθ' οὕτως ἐπεισοδιοῦν καὶ παρατείνειν. λέγω δὲ οὕτως ἂν θεωρεῖσθαι τὸ καθόλου, οἷον τῆς Ἰφιγενείας· τυθείσης τινὸς κόρης καὶ ἀφανισθείσης ἀδήλως τοῖς θύσασιν, ἱδρυνθείσης δὲ εἰς ἄλλην χώραν, ἐν ᾗ νόμος ἦν τοὺς ξένους θύειν τῇ θεῷ, ταύτην ἔσχε τὴν ἱερωσύνην· χρόνῳ δὲ ὕστερον τῷ ἀδελφῷ συνέβη ἐλθεῖν τῆς ἱερείας, τὸ δὲ ὅτι ἀνεῖλεν ὁ θεὸς[4] ἐλθεῖν ἐκεῖ καὶ ἐφ' ὅ τι δὲ ἔξω τοῦ

[1] ὁρῶντα τὸν θεατὴν AB: τὸν θ. secl. Butcher
[2] τῆς αὐτῆς AB: αὐτῆς τῆς Tyrwhitt
[3] ἢ AB: μᾶλλον ἢ Tyrwhitt
[4] post θεὸς seq. διά τινα αἰτίαν ἔξω τοῦ καθόλου in AB: διά . . . καθ. secl. Christ

[a] See on 54b23. Both play and situation referred to are unknown; *TrGF* I 211–12.

[b] The Greek verb implies that the work was hissed off stage; cf. 56a18–19, 59b31.

site and not miss contradictions. An indication of this is the criticism that was made of Carcinus:[a] Amphiaraus was returning from a shrine, which was missed by one who failed to visualise it; in performance the audience was annoyed at this and the play foundered.[b] So far as possible, one should also work out the plot in gestures, since a natural affinity makes those in the grip of emotions the most convincing, and the truest distress or anger is conveyed by one who actually feels these things.[c] Hence poetry is the work of a gifted person, or[d] of a manic: of these types, the former have versatile imaginations, the latter get carried away. With both ready-made stories and his own inventions,[e] the poet should lay out the general[f] structure, and only then develop the sequence of episodes. For what I mean by contemplating the general structure, take the *Iphigeneia*.[g] A girl was sacrificed, and vanished without trace from her sacrificers; settled in a different country, where it was a custom to sacrifice strangers to the goddess, she became priestess of this rite. Later, the priestess' brother happened to arrive there (that the god's oracle told him to go there, and for what

[c] Ar. implies that acting out a role will help to induce the concomitant feelings.

[d] A textual emendation would make this "rather than," on the grounds that "manic" sounds *too* passionate for the psychology of composition posited by Ar.

[e] Cf. 51b15–26.

[f] *Katholou*, the same term as "universal" at 51b8–9: the sense is not different here (it refers to the *kinds* of event), though its emphasis is more limited than in ch. IX.

[g] Eur. *IT*.

μύθου· ἐλθὼν δὲ καὶ ληφθεὶς θύεσθαι μέλλων ἀνεγνώρισεν, εἴθ' ὡς Εὐριπίδης εἴθ' ὡς Πολύιδος ἐποίησεν, κατὰ τὸ εἰκὸς εἰπὼν ὅτι οὐκ ἄρα μόνον τὴν ἀδελφὴν ἀλλὰ καὶ αὐτὸν ἔδει τυθῆναι, καὶ ἐντεῦθεν ἡ σωτηρία. μετὰ ταῦτα δὲ ἤδη ὑποθέντα τὰ ὀνόματα ἐπεισοδιοῦν· ὅπως δὲ ἔσται οἰκεῖα τὰ ἐπεισόδια, οἷον ἐν τῷ Ὀρέστῃ ἡ μανία δι' ἣν ἐλήφθη καὶ ἡ σωτηρία διὰ τῆς καθάρσεως. ἐν μὲν οὖν τοῖς δράμασιν τὰ ἐπεισόδια σύντομα, ἡ δ' ἐποποιία τούτοις μηκύνεται. τῆς γὰρ Ὀδυσσείας οὐ[1] μακρὸς ὁ λόγος ἐστίν· ἀποδημοῦντός τινος ἔτη πολλὰ καὶ παραφυλαττομένου ὑπὸ τοῦ Ποσειδῶνος καὶ μόνου ὄντος, ἔτι δὲ τῶν οἴκοι οὕτως ἐχόντων ὥστε τὰ χρήματα ὑπὸ μνηστήρων ἀναλίσκεσθαι καὶ τὸν υἱὸν ἐπιβουλεύεσθαι, αὐτὸς δὲ ἀφικνεῖται χειμασθείς, καὶ ἀναγνωρίσας τινὰς ἐπιθέμενος αὐτὸς μὲν ἐσώθη τοὺς δ' ἐχθροὺς διέφθειρε. τὸ μὲν οὖν ἴδιον τοῦτο, τὰ δ' ἄλλα ἐπεισόδια.

XVIII Ἔστι δὲ πάσης τραγῳδίας τὸ μὲν δέσις τὸ δὲ λύσις, τὰ μὲν ἔξωθεν καὶ ἔνια τῶν ἔσωθεν πολλάκις ἡ δέσις, τὸ δὲ λοιπὸν ἡ λύσις· λέγω δὲ δέσιν μὲν εἶναι τὴν ἀπ' ἀρχῆς μέχρι τούτου τοῦ μέρους ὃ ἔσχατόν ἐστιν ἐξ οὗ μεταβαίνει εἰς εὐτυχίαν ἢ εἰς ἀτυχίαν, λύσιν δὲ τὴν ἀπὸ τῆς ἀρχῆς τῆς μεταβάσεως μέχρι τέλους· ὥσπερ ἐν τῷ Λυγκεῖ τῷ Θεοδέκτου δέσις μὲν τά τε προπεπραγμένα καὶ ἡ τοῦ παιδίου λῆψις καὶ πάλιν ἡ αὐτῶν * * * λύσις[2] δ' ἡ

[1] οὐ Arab.: om. AB

purpose, is outside the plot). Captured after his arrival, and on the point of being sacrificed, he caused his recognition—whether as in Euripides, or as Polyidus[a] designed it, by saying (as was probable) that it was not just his sister's but his own fate too to be sacrificed—and hence was rescued. The next stage is to supply names and devise the episodes; but care must be taken to keep the episodes integral: thus, in Orestes' case, the mad fit that caused his capture, and his rescue by purification.[b] Now, in plays the episodes are concise, but epic gains length from them. The *Odyssey*'s story is not long: a man is away from home many years; he is watched by Poseidon, and isolated; moreover, affairs at home are such that his property is consumed by suitors, and his son conspired against; but he returns after shipwreck, allows some people to recognise him, and launches an attack which brings his own survival and his enemies' destruction. That is the essential core; the rest is episodes.

VIII Every tragedy has both a complication[c] and denouement: the complication comprises events outside the play, and often some of those within it; the remainder is the denouement. I define the complication as extending from the beginning[d] to the furthest point before the transformation to prosperity or adversity; and the denouement as extending from the beginning of the transformation till the end. Thus, in Theodectes' *Lynceus*[e] the complication covers the preceding events, the

[a] See on 55a6. [b] *IT* 281 ff, 1029 ff.

[c] Not to be confused with the "complex" plot of ch. X etc.

[d] Of the imagined "action," not necessarily of the play.

[e] *TrGF* I 232; cf. 52a27–9. Theodectes: see on 55a9.

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[2] λύσις δ' ἡ rec., Arab.: δὴ (om. λύσις) AB

ἀπὸ τῆς αἰτιάσεως τοῦ θανάτου μέχρι τοῦ τέλους. τραγῳδίας δὲ εἴδη εἰσὶ τέσσαρα (τοσαῦτα γὰρ καὶ τὰ μέρη ἐλέχθη), ἡ μὲν πεπλεγμένη, ἧς τὸ ὅλον ἐστὶν περιπέτεια καὶ ἀναγνώρισις, ἡ δὲ παθητική, οἷον οἵ τε Αἴαντες καὶ οἱ Ἰξίονες, ἡ δὲ ἠθική, οἷον αἱ
1456a Φθιώτιδες καὶ ὁ Πηλεύς· τὸ δὲ τέταρτον ἡ[1] ἁπλῆ, οἷον αἵ τε Φορκίδες καὶ ὁ Προμηθεὺς καὶ ὅσα ἐν ᾅδου. μάλιστα μὲν οὖν ἅπαντα δεῖ πειρᾶσθαι ἔχειν, εἰ δὲ μή, τὰ μέγιστα καὶ πλεῖστα, ἄλλως τε καὶ ὡς νῦν συκοφαντοῦσιν τοὺς ποιητάς· γεγονότων γὰρ
5 καθ' ἕκαστον μέρος ἀγαθῶν ποιητῶν, ἑκάστου τοῦ ἰδίου ἀγαθοῦ ἀξιοῦσι τὸν ἕνα ὑπερβάλλειν. δίκαιον δὲ καὶ τραγῳδίαν ἄλλην καὶ τὴν αὐτὴν λέγειν οὐδενὶ[2] ὡς τῷ μύθῳ· τοῦτο δέ, ὧν ἡ αὐτὴ πλοκὴ καὶ λύσις. πολλοὶ δὲ πλέξαντες εὖ λύουσι κακῶς· δεῖ δὲ
10 ἄμφω[3] ἀεὶ κρατεῖσθαι. χρὴ δὲ ὅπερ εἴρηται πολλάκις μεμνῆσθαι καὶ μὴ ποιεῖν ἐποποικὸν σύστημα τραγῳδίαν—ἐποποικὸν δὲ λέγω τὸ πολύμυθον—οἷον εἴ τις τὸν τῆς Ἰλιάδος ὅλον ποιοῖ μῦθον. ἐκεῖ μὲν γὰρ διὰ τὸ μῆκος λαμβάνει τὰ μέρη τὸ πρέπον

[1] ἡ ἁπλῆ Bursian: οης B: ὁης A: ὄψις Bywater

[2] οὐδενὶ ὡς Zeller: οὐδὲν ἴσως AB

[3] ἄμφω ἀεὶ κροτεῖσθαι A (κρατεῖσθαι Vahlen): ἀμφότερα ἀντικροτεῖσθαι B: ἀμφότερα ἀρτικροτεῖσθαι Immisch

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[a] This claim (perhaps spurious) does not match the enumeration of components at 50a7–14. Cf. 59b8–9.

[b] "Suffering" as defined in ch. XI. Plays about Ajax, such as Soph.'s, would centre on his suicide; those about Ixion, on his punishment on the wheel in Hades.

seizure of the child, and again their * * *, while the denouement runs from the accusation of murder to the end. There are four types of tragedy (as that is the number of components we mentioned):[a] the complex, whose essence is reversal and recognition; the kind rich in suffering,[b] such as those about Ajax and Ixion; the character-based, such as *Phthiotides*[c] and *Peleus*;[d] and, fourth, <the simple>,[e] such as *Phorcides*, *Prometheus*, and those set in Hades Now, ideally one should strive to have all qualities; failing that, the best and the most, especially in view of current censure of the poets: because there have been poets good in various respects, people expect the individual to surpass the special quality of each of them. It is right to count plays as different or the same principally by plot: that is, "the same" means having the same complication and denouement. Many poets handle the complication well, the denouement badly: but constant proficiency in both is needed. As noted several times, the poet must remember to avoid turning a tragedy into an epic structure (by "epic" I mean with a multiple plot), say by dramatising the entire plot of the *Iliad*. In epic, because of its length, the sections take on an apt magnitude, but in plays it[f] goes quite against expectation.

[c] *Women of Phthia*, perhaps Soph.'s play of this name: its subject is unknown; *TrGF* IV 481–2.

[d] Both Soph. and Eur. wrote plays about P., father of Achilles.

[e] The text is badly damaged here; the passage needs a ref. to the "simple" tragedy (ch. X, cf. 59b9). *Phorcides*, "Daughters of Phorcys" (guardians of the Gorgons), may be Aesch.'s work of that name (*TrGF* III 361: a satyr play?), as may *Prometheus*: but we cannot be sure.

[f] I.e. a plot of epic scope.

μέγεθος, ἐν δὲ τοῖς δράμασι πολὺ παρὰ τὴν ὑπόληψιν ἀποβαίνει. σημεῖον δέ, ὅσοι πέρσιν Ἰλίου ὅλην ἐποίησαν καὶ μὴ κατὰ μέρος ὥσπερ Εὐριπίδης, ἢ[1] Νιόβην καὶ μὴ ὥσπερ Αἰσχύλος, ἢ ἐκπίπτουσιν ἢ κακῶς ἀγωνίζονται, ἐπεὶ καὶ Ἀγάθων ἐξέπεσεν ἐν τούτῳ μόνῳ. ἐν δὲ ταῖς περιπετείαις καὶ ἐν τοῖς ἁπλοῖς πράγμασι στοχάζονται ὧν βούλονται τῷ[2] θαυμαστῷ· τραγικὸν γὰρ τοῦτο καὶ φιλάνθρωπον. ἔστιν δὲ τοῦτο, ὅταν ὁ σοφὸς μὲν μετὰ πονηρίας δ' ἐξαπατηθῇ, ὥσπερ Σίσυφος, καὶ ὁ ἀνδρεῖος μὲν ἄδικος δὲ ἡττηθῇ. ἔστιν δὲ τοῦτο καὶ εἰκὸς ὥσπερ Ἀγάθων λέγει, εἰκὸς γὰρ γίνεσθαι πολλὰ καὶ παρὰ τὸ εἰκός. καὶ τὸν χορὸν δὲ ἕνα δεῖ ὑπολαμβάνειν τῶν ὑποκριτῶν, καὶ μόριον εἶναι τοῦ ὅλου καὶ συναγωνίζεσθαι μὴ ὥσπερ Εὐριπίδῃ ἀλλ' ὥσπερ Σοφοκλεῖ. τοῖς δὲ λοιποῖς τὰ ᾀδόμενα[3] οὐδὲν[4] μᾶλλον τοῦ μύθου ἢ ἄλλης τραγῳδίας ἐστίν· διὸ ἐμβόλιμα ᾄδουσιν πρώτου ἄρξαντος Ἀγάθωνος τοῦ τοιούτου. καίτοι τί διαφέρει ἢ ἐμβόλιμα ᾄδειν ἢ εἰ ῥῆσιν ἐξ ἄλλου εἰς ἄλλο ἁρμόττοι ἢ ἐπεισόδιον ὅλον;

XIX Περὶ μὲν οὖν τῶν ἄλλων εἰδῶν[5] εἴρηται, λοιπὸν δὲ

[1] ἢ add. Vahlen
[2] τῷ θαυμαστῷ Castelvetro: θαυμαστῶς AB
[3] ᾀδόμενα Arab.: διδόμενα AB
[4] οὐδὲν Arab. (Vahlen): om. AB
[5] εἰδῶν B: ἠδ' A

An indication of this is that those who have treated the entire fall of Troy, rather than part of it (like Euripides),[a] or Niobe's whole story (instead of what Aeschylus did),[b] either founder[c] or do badly in competition; even Agathon foundered through just this flaw.[d] In reversals and simple structures of events, poets aim for what they want by means of the awesome:[e] this is tragic and arouses fellow-feeling.[f] This occurs when an adroit but wicked person is deceived (like Sisyphus),[g] or a brave but unjust person is worsted. These things are even probable, as Agathon puts it,[h] since it is probable that many things should infringe probability. The chorus should be treated as one of the actors; it should be a part of the whole and should participate,[i] not as in Euripides but as in Sophocles. With the other poets, the songs are no more integral to the plot than to another tragedy—hence the practice, started by Agathon, of singing interlude odes. Yet what is the difference between singing interlude odes and transferring a speech or whole episode from one work to another?

X The other components have now been discussed; it

[a] In *Trojan Women*.

[b] We do not know what was distinctive about Aesch.'s treatment of Niobe's suffering (cf. *OCD* s.v.); *TrGF* III 265–80.

[c] Cf. on 55a28.

[d] Ref. unknown; for Agathon, see 51b21.

[e] A difficult sentence; but Ar. apparently allows that "awe" (see on 52a4) can be achieved by simple as well as complex plots.

[f] Cf. on 52b38.

[g] We cannot identify the stories/plays about Sisyphus (*OCD* s.v.) which Ar. has in mind.

[h] Fr. 9 *TrGF* (I 164); see Ar.'s quotation at *Rh.* 1402a9–13.

[i] Sc. "in the action."

περὶ λέξεως καὶ[1] διανοίας εἰπεῖν. τὰ μὲν οὖν περὶ τὴν διάνοιαν ἐν τοῖς περὶ ῥητορικῆς κείσθω· τοῦτο γὰρ ἴδιον μᾶλλον ἐκείνης τῆς μεθόδου. ἔστι δὲ κατὰ τὴν διάνοιαν ταῦτα, ὅσα ὑπὸ τοῦ λόγου δεῖ παρασκευασθῆναι. μέρη δὲ τούτων τό τε ἀποδεικνύναι καὶ τὸ λύειν καὶ τὸ πάθη παρασκευάζειν (οἷον ἔλεον ἢ φόβον ἢ ὀργὴν καὶ ὅσα τοιαῦτα) καὶ ἔτι μέγεθος καὶ μικρότητας. δῆλον δὲ ὅτι καὶ ἐν τοῖς πράγμασιν ἀπὸ τῶν αὐτῶν ἰδεῶν δεῖ χρῆσθαι ὅταν ἢ ἐλεεινὰ ἢ δεινὰ ἢ μεγάλα ἢ εἰκότα δέῃ παρασκευάζειν· πλὴν τοσοῦτον διαφέρει, ὅτι τὰ μὲν δεῖ φαίνεσθαι ἄνευ διδασκαλίας, τὰ δὲ ἐν τῷ λόγῳ ὑπὸ τοῦ λέγοντος παρασκευάζεσθαι καὶ παρὰ τὸν λόγον γίγνεσθαι. τί γὰρ ἂν εἴη τοῦ λέγοντος ἔργον, εἰ φαίνοιτο ᾗ[2] δέοι καὶ μὴ διὰ τὸν λόγον; τῶν δὲ περὶ τὴν λέξιν ἓν μέν ἐστιν εἶδος θεωρίας τὰ σχήματα τῆς λέξεως, ἃ ἐστιν εἰδέναι τῆς ὑποκριτικῆς καὶ τοῦ τὴν τοιαύτην ἔχοντος ἀρχιτεκτονικήν, οἷον τί ἐντολὴ καὶ τί εὐχὴ καὶ διήγησις καὶ ἀπειλὴ καὶ ἐρώτησις καὶ ἀπόκρισις καὶ εἴ τι ἄλλο τοιοῦτον. παρὰ γὰρ τὴν τούτων γνῶσιν ἢ ἄγνοιαν οὐδὲν εἰς τὴν ποιητικὴν ἐπιτίμημα φέρεται ὅ τι καὶ ἄξιον σπουδῆς. τί γὰρ ἄν τις ὑπολάβοι ἡμαρτῆσθαι ἃ Πρωταγόρας ἐπιτιμᾷ, ὅτι εὔχεσθαι οἰόμενος ἐπιτάττει εἰπὼν "μῆνιν ἄειδε θεά"; τὸ γὰρ κελεῦσαι, φησίν, ποιεῖν τι ἢ μὴ ἐπίταξίς ἐστιν. διὸ παρείσθω ὡς ἄλλης καὶ οὐ τῆς ποιητικῆς ὂν θεώρημα.

[1] καὶ Hermann: ἢ AB [2] ᾗ δέοι Vahlen: ἡδέα AB

remains to speak about diction and thought. The discussion of thought can be left to my discourses on rhetoric,[a] for it is more integral to that enquiry. "Thought" covers all effects which need to be created by speech: their elements are proof, refutation, the conveying of emotions (pity, fear, anger, etc.), as well as enhancement and belittlement. It is clear that the same principles should also be used in the handling of events, when one needs to create impressions of what is pitiable, terrible, important, or probable—with this difference, that the latter effects must be evident without direct statement, while the former must be conveyed by the speaker in and through speech. For what would be the point of the speaker, if the required effects were evident even without speech? As for matters of diction, one type of study concerns forms of utterance (knowledge of which belongs to the art of delivery[b] and the person with this mastery)—namely, what is a command, prayer, narrative, threat, question, reply, and all the like. Knowledge or ignorance of these things can support no serious criticism of poetry. Why should anyone think it is a fault where Protagoras criticises Homer for purporting to pray but giving a command by saying "Sing, goddess, of the wrath . . ."?[c] (To bid someone do or not do something, says Protagoras, is a command.) So, let this study be put aside as part of some other art, not poetry.

[a] Whether or not this means the surviving *Rhetoric*, "thought" (*dianoia*) certainly denotes the general sphere of argumentation in that work (*Rh.* 1403a36).

[b] The vocal art of the actor (*hupokritēs*) and orator: cf. 57a21, with *Rh.* III.1.

[c] We do not know where P. (c. 490–20) made his pedantic criticism of *Il.* 1.1.

XX Τῆς δὲ λέξεως ἁπάσης τἄδ' ἐστὶ τὰ μέρη, στοι-
20 χεῖον συλλαβὴ σύνδεσμος ὄνομα ῥῆμα ἄρθρον
πτῶσις λόγος. στοιχεῖον μὲν οὖν ἐστιν φωνὴ ἀδιαί-
ρετος, οὐ πᾶσα δὲ ἀλλ' ἐξ ἧς πέφυκε συνθετὴ[1]
γίγνεσθαι φωνή· καὶ γὰρ τῶν θηρίων εἰσὶν ἀδιαίρε-
τοι φωναί, ὧν οὐδεμίαν λέγω στοιχεῖον. ταύτης δὲ
25 μέρη τό τε φωνῆεν καὶ τὸ ἡμίφωνον καὶ ἄφωνον.
ἔστιν δὲ ταῦτα φωνῆεν μὲν τὸ[2] ἄνευ προσβολῆς
ἔχον φωνὴν ἀκουστήν, ἡμίφωνον δὲ τὸ μετὰ προσ-
βολῆς ἔχον φωνὴν ἀκουστήν, οἷον τὸ Σ καὶ τὸ Ρ,
ἄφωνον δὲ τὸ μετὰ προσβολῆς καθ' αὑτὸ μὲν οὐδε-
μίαν ἔχον φωνήν, μετὰ δὲ τῶν ἐχόντων τινὰ φωνὴν
30 γινόμενον ἀκουστόν, οἷον τὸ Γ καὶ τὸ Δ. ταῦτα δὲ
διαφέρει σχήμασίν τε τοῦ στόματος καὶ τόποις καὶ
δασύτητι καὶ ψιλότητι καὶ μήκει καὶ βραχύτητι ἔτι
δὲ ὀξύτητι καὶ βαρύτητι καὶ τῷ μέσῳ· περὶ ὧν καθ'
ἕκαστον ἐν τοῖς μετρικοῖς προσήκει θεωρεῖν. συλ-
35 λαβὴ δέ ἐστιν φωνὴ ἄσημος συνθετὴ ἐξ ἀφώνου καὶ
φωνὴν ἔχοντος· καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ Α συλ-
λαβὴ[3] καὶ μετὰ τοῦ Α, οἷον τὸ ΓΡΑ. ἀλλὰ καὶ τού-
των θεωρῆσαι τὰς διαφορὰς τῆς μετρικῆς ἐστιν.
σύνδεσμος δέ ἐστιν φωνὴ ἄσημος ἣ οὔτε κωλύει

[1] συνθετὴ Arab.: συνετὴ AB
[2] τὸ add. Reiz
[3] συλλαβὴ καὶ AB: (?)οὐ συλλαβή, συλλαβὴ δὲ Arab.

[a] What follows, in chs. XX-XXI, is not "stylistics" but an outline of grammatical/linguistic categories.

The components of all diction are these:[a] element, syllable, connective, noun, verb, conjunction, inflection, statement. An element is an indivisible vocal sound, but only one from which a compound sound is naturally formed: for animals too produce indivisible sounds, none of which do I term an "element."[b] The classes of sound[c] are vowel, continuant,[d] and stop. A vowel is an audible[e] sound without oral contact; a continuant an audible sound *with* contact (e.g. *s* and *r*); while a stop[f] (e.g. *g* and *d*) involves contact but in itself produces no sound, and becomes audible by combination with elements that do produce a sound. Elements are distinguishable by the mouth shape and the points of contact; by aspiration and lack of it; by length and shortness;[g] and also by acute, grave, and intermediate accent:[h] detailed study of these things belongs to discourses on metre.[i] A syllable is a non-significant[j] sound, compounded of a stop and a voiced[k] element: *gr* is a syllable without *a*, and also with *a* (i.e. *gra*). But the study of these distinctions too belongs to metrics. A connective is a non-significant sound which neither prevents nor creates a single semantic utterance

[b] I.e. animals make some vocal sounds, but these do not combine to produce the syllables and words of language.

[c] From now on "sound," *phōnē*, denotes speech sounds.

[d] Sometimes termed "semi-vowel."

[e] Sc. in itself (unlike a stop).

[f] Also known as "mute."

[g] Of vowels.

[h] Pitch accent, not dynamic stress.

[i] Works which treated phonology within analysis of metrical patterns; cf. *Part. An.* 660a8.

[j] I.e. not a semantic unit.

[k] I.e. (apparently) vowel *or* continuant.

1457a οὔτε ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ πλειόνων φωνῶν, πεφυκυῖα[1] συντίθεσθαι καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου, ἣν[2] μὴ ἁρμόττει ἐν ἀρχῇ λόγου τιθέναι καθ' αὑτήν,[3] οἷον μέν δή[4] τοί δέ. ἢ φωνὴ ἄσημος ἢ ἐκ πλειόνων μὲν φωνῶν μιᾶς σημαντικῶν[5] δὲ ποιεῖν πέφυκεν μίαν σημαντικὴν φωνήν. ἄρθρον δ' ἐστὶ φωνὴ ἄσημος ἢ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν δηλοῖ. οἷον τὸ ἀμφί[6] καὶ τὸ περί καὶ τὰ ἄλλα. ἢ φωνὴ ἄσημος ἣ οὔτε κωλύει οὔτε ποιεῖ φωνὴν μίαν σημαντικὴν ἐκ πλειόνων φωνῶν, πεφυκυῖα τίθεσθαι καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ τοῦ μέσου. ὄνομα δέ ἐστι φωνὴ συνθετὴ σημαντικὴ ἄνευ χρόνου ἧς μέρος οὐδέν ἐστι καθ' αὑτὸ σημαντικόν· ἐν γὰρ τοῖς διπλοῖς οὐ χρώμεθα ὡς καὶ αὐτὸ καθ' αὑτὸ σημαῖνον, οἷον ἐν τῷ Θεόδωρος[7] τὸ δωρος οὐ σημαίνει. ῥῆμα δὲ φωνὴ συνθετὴ σημαντικὴ μετὰ χρόνου ἧς οὐδὲν μέρος σημαίνει καθ' αὑτό, ὥσπερ καὶ ἐπὶ τῶν ὀνομάτων· τὸ μὲν γὰρ ἄνθρωπος ἢ λευκὸν οὐ σημαίνει τὸ πότε, τὸ δὲ βαδίζει ἢ βεβάδικεν προσσημαίνει τὸ μὲν τὸν παρόντα χρόνον τὸ δὲ τὸν

[1] πεφυκυῖα B: -αν A
[2] ἣν . . . μέσου (57a3–10) om. B
[3] αὑτήν Tyrwhitt (Lat.): αὑτόν A
[4] δή τοί Bywater: ἤτοι A
[5] σημαντικῶν Robortelli: -ὸν A
[6] ἀμφί Hartung: φ.μ.ι. A
[7] Θεόδωρος τὸ δωρος Ritter (Arab.): θεοδώρῳ τὸ δῶρον AB

[a] I.e. connective particles, though the definition is corrupt. Cf. *Rh.* 1407a20 ff.

from a plurality of sounds, usually placed at the ends or in the middle of a statement, but not on its own at the start of one: e.g. *men*, *dē*, *toi*, *de*.[a] Or a nonsignificant sound which naturally produces a single semantic utterance from a plurality of sounds that have a single significance. A conjunction is a non-significant sound which indicates the beginning, end, or division of a statement: e.g. *amphi*, *peri*,[b] etc. Or a nonsignificant sound which neither prevents nor creates a single semantic utterance from a plurality of sounds, normally placed either at the ends or in the middle.[c] A noun[d] is a compound,[e] significant, non-temporal sound, no part of which is independently significant; for in double nouns[f] we do not employ any part as independently significant: e.g. in "Theodorus" the "-dorus" part has no meaning.[g] A verb is a compound, significant sound with a temporal force, but no part of which is independently significant (as with nouns): "man" or "white" does not signify time, but "is walking" or "has walked"[h] additionally signify present and past time,

[b] Exx. of prepositions, which do not at all fit the definition. This is one of several acute difficulties in the passage.

[c] The baffling replication of the first definition of "connective" points to further textual corruption.

[d] The term covers adjs. too; cf. 57a16.

[e] As in the following definitions of verb and statement, "compound" *qua* consisting of more than one phonological "element"; cf. 56b35.

[f] Cf. 57a32.

[g] I.e. no *functional* meaning (as opp. to etymology, from *dōron*, "gift") in the use of the name; cf. 57a33 f.

[h] In Greek, both verbs are single-word inflected forms.

παρεληλυθότα. πτῶσις δ' ἐστὶν ὀνόματος ἢ ῥήματος ἡ μὲν κατὰ[1] τὸ τούτου ἢ τούτῳ σημαῖνον καὶ
20 ὅσα τοιαῦτα, ἡ δὲ κατὰ τὸ ἑνὶ ἢ πολλοῖς, οἷον ἄνθρωποι ἢ ἄνθρωπος, ἡ δὲ κατὰ τὰ ὑποκριτικά, οἷον κατ' ἐρώτησιν ἢ ἐπίταξιν· τὸ γὰρ ἐβάδισεν; ἢ βάδιζε πτῶσις ῥήματος κατὰ ταῦτα τὰ εἴδη ἐστίν. λόγος δὲ φωνὴ συνθετὴ σημαντικὴ ἧς ἔνια μέρη καθ' αὑτὰ σημαίνει τι· οὐ γὰρ ἅπας λόγος ἐκ ῥημά-
25 των καὶ ὀνομάτων σύγκειται, οἷον ὁ τοῦ ἀνθρώπου ὁρισμός, ἀλλ' ἐνδέχεται ἄνευ ῥημάτων εἶναι λόγον, μέρος μέντοι ἀεί τι σημαῖνον ἕξει, οἷον ἐν τῷ βαδίζει Κλέων ὁ Κλέων. εἷς δέ ἐστι λόγος διχῶς, ἢ γὰρ ὁ ἓν σημαίνων, ἢ ὁ ἐκ πλειόνων συνδέσμῳ, οἷον ἡ Ἰλιὰς μὲν συνδέσμῳ εἷς, ὁ δὲ τοῦ ἀνθρώπου τῷ ἓν
30 σημαίνειν.

XXI Ὀνόματος δὲ εἴδη τὸ μὲν ἁπλοῦν, ἁπλοῦν δὲ λέγω ὃ μὴ ἐκ σημαινόντων σύγκειται, οἷον γῆ, τὸ δὲ διπλοῦν· τούτου δὲ τὸ μὲν ἐκ σημαίνοντος καὶ ἀσήμου, πλὴν οὐκ ἐν τῷ ὀνόματι[2] σημαίνοντος καὶ ἀσήμου, τὸ δὲ ἐκ σημαινόντων σύγκειται. εἴη δ' ἂν καὶ τριπλοῦν καὶ τετραπλοῦν ὄνομα καὶ πολλαπλοῦν,
35 οἷον τὰ πολλὰ τῶν Μασσαλιωτῶν,[3] Ἑρμοκαϊκόξανθος
1457b * * * .[4] ἅπαν δὲ ὄνομά ἐστιν ἢ κύριον ἢ γλῶττα

[1] κατὰ τὸ Reiz: τὸ κατὰ AB

[2] ὀνόματι Vahlen: -τος AB

[3] Μασσαλιωτῶν Diels (ex Arab.): μεγαλιωτῶν AB

[4] lacunam stat. edd. (cf. Arab.: "supplicans domino caelorum")

respectively. An inflection is the feature of a noun or verb which signifies case ("of him," "to him," etc.), or singular and plural (e.g. "man," "men"), or aspects of delivery,[a] such as question or command ("did he walk?" or "walk!" are verbal inflections in this classification).[b] A statement is a compound, significant utterance, some of whose parts do have independent significance. Not every statement consists of verbs and nouns, e.g. the definition of "man,"[c] but one can have a statement without verbs; yet it will always have a part with separate significance, e.g. "Cleon" in "Cleon is walking." A statement can be unitary in two ways, by signifying one thing or by being combined from a plurality: e.g. the *Iliad* is unitary by combination,[d] but the definition of "man" by signifying one thing.

Nouns can be classed as "single" (by which I mean those not comprising significant parts, e.g. *gē* ["earth"]) and "double." The latter can be subdivided into those formed from both significant and nonsignificant parts (though this is not their function within the noun),[e] and those comprising only significant parts. One could further distinguish "triple," "quadruple," and "polysyllabic" (e.g. most Massaliote[f] terms: Hermocaïcoxanthus * * *).

[a] See on 56b10. [b] All exx. in this para. again involve single-word inflected forms in Greek.

[c] I.e. a verbless phrase such as "rational, bipedal animal."

[d] "Combination," *sundesmos*, is the same term as "connective" at 56b38 ff: the word cannot have quite the same sense in both places, though the second use may imply the first.

[e] Cf. 57a11–14.

[f] Belonging to the dialect of Massilia (Marseilles): "Hermocaïcoxanthus" fuses the names of three rivers in the region of Phocaea, motherland of Massilia.

ἢ μεταφορὰ ἢ κόσμος ἢ πεποιημένον ἢ ἐπεκτεταμένον ἢ ὑφῃρημένον ἢ ἐξηλλαγμένον. λέγω δὲ κύριον μὲν ᾧ χρῶνται ἕκαστοι, γλῶτταν δὲ ᾧ ἕτεροι· ὥστε φανερὸν ὅτι καὶ γλῶτταν καὶ κύριον εἶναι δυνατὸν τὸ αὐτό, μὴ τοῖς αὐτοῖς δέ· τὸ γὰρ σίγυννον Κυπρίοις μὲν κύριον, ἡμῖν δὲ γλῶττα.

μεταφορὰ δέ ἐστιν ὀνόματος ἀλλοτρίου ἐπιφορὰ ἢ ἀπὸ τοῦ γένους ἐπὶ εἶδος ἢ ἀπὸ τοῦ εἴδους ἐπὶ τὸ γένος ἢ ἀπὸ τοῦ εἴδους ἐπὶ εἶδος ἢ κατὰ τὸ ἀνάλογον. λέγω δὲ ἀπὸ γένους μὲν ἐπὶ εἶδος οἷον "νηῦς δέ μοι ἥδ' ἕστηκεν"· τὸ γὰρ ὁρμεῖν ἐστιν ἑστάναι τι. ἀπ' εἴδους δὲ ἐπὶ γένος "ἦ δὴ μυρί' Ὀδυσσεὺς ἐσθλὰ ἔοργεν"· τὸ γὰρ μυρίον πολύ ἐστιν, ᾧ νῦν ἀντὶ τοῦ πολλοῦ κέχρηται. ἀπ' εἴδους δὲ ἐπὶ εἶδος οἷον "χαλκῷ ἀπὸ ψυχὴν ἀρύσας"[1] καὶ "τεμὼν ταναήκεϊ χαλκῷ"· ἐνταῦθα γὰρ τὸ μὲν ἀρύσαι ταμεῖν, τὸ δὲ ταμεῖν ἀρύσαι εἴρηκεν· ἄμφω γὰρ ἀφελεῖν τί ἐστιν. τὸ δὲ ἀνάλογον λέγω, ὅταν ὁμοίως ἔχῃ τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρτον πρὸς τὸ τρίτον· ἐρεῖ γὰρ ἀντὶ τοῦ δευτέρου τὸ τέταρτον ἢ ἀντὶ τοῦ τετάρτου τὸ δεύτερον. καὶ ἐνίοτε προστιθέασιν ἀνθ' οὗ λέγει πρὸς ὅ ἐστι. λέγω δὲ οἷον ὁμοίως ἔχει φιάλη πρὸς Διόνυσον καὶ ἀσπὶς πρὸς Ἄρη· ἐρεῖ τοίνυν τὴν φιάλην ἀσπίδα Διονύ-

[1] *ἀρύσας καὶ τεμὼν* Tyrwhitt (rec.): *ἀερύσασκετεμῶν* A: *ἐρύσασκε τεμῶν* B

[a] *Onoma*, used above for "noun," but here carrying the wider sense; cf. e.g. 57b7, 25.

Every word[a] is either a standard term, loan word, metaphor, ornament, neologism, lengthening, contraction, or modification. By "standard term" I mean one used by a community, by "loan word" one used by outsiders; obviously, then, the same word can be both a loan word and a standard term, though not for the same groups: *sigunon* ["spear"] is standard for Cypriots, a loan word for us.[b]

A metaphor[c] is the application of a word that belongs to another thing: either from genus to species, species to genus, species to species, or by analogy. By "from genus to species" I mean, e.g., "my ship stands here":[d] mooring is a kind of standing. Species to genus: "ten thousand noble deeds has Odysseus accomplished";[e] ten thousand is many, and the poet has used it here instead of "many." Species to species: e.g. "drawing off the life with bronze,"[f] and "cutting with slender-edged bronze";[g] here he has used "drawing off" for "cutting" and *vice versa*, as both are kinds of removing. I call "by analogy" cases were *b* is to *a* as *d* is to *c*: one will then speak of *d* instead of *b*, or *b* instead of *d*. Sometimes people add that to which the replaced term is related. I mean, e.g., the wine bowl is to Dionysus as the shield to Ares: so one will call the wine

[b] For Ar. a "loan word" cannot be a naturalised borrowing, but must be perceived as exotic (cf. *Rh.* 1410b12–13).

[c] As definition and exx. reveal, "metaphor" includes things which might now be classed as synecdoche or metonymy. Cf. *Rh.* 1405a3 ff.

[d] Hom. *Od.* 1.185. [e] Hom. *Il.* 2.272.

[f] Empedocles fr. 138 DK; image is the killing of an animal.

[g] Empedocles fr. 143 DK; the ref. is to filling a bronze vessel with water.

σου καὶ τὴν ἀσπίδα φιάλην Ἄρεως. ἢ ὃ γῆρας πρὸς βίον, καὶ ἑσπέρα πρὸς ἡμέραν· ἐρεῖ τοίνυν τὴν ἑσπέραν γῆρας ἡμέρας, ἢ ὥσπερ Ἐμπεδοκλῆς καὶ τὸ γῆρας ἑσπέραν βίου ἢ δυσμὰς βίου. ἐνίοις δ' οὐκ ἔστιν ὄνομα κείμενον τῶν ἀνάλογον, ἀλλ' οὐδὲν ἧττον ὁμοίως λεχθήσεται· οἷον τὸ τὸν καρπὸν μὲν ἀφιέναι σπείρειν, τὸ δὲ τὴν φλόγα ἀπὸ τοῦ ἡλίου ἀνώνυμον· ἀλλ' ὁμοίως ἔχει τοῦτο πρὸς τὸν ἥλιον καὶ τὸ σπείρειν πρὸς τὸν καρπόν, διὸ εἴρηται "σπείρων θεοκτίσταν φλόγα". ἔστι δὲ τῷ τρόπῳ τούτῳ τῆς μεταφορᾶς χρῆσθαι καὶ ἄλλως, προσαγορεύσαντα τὸ ἀλλότριον ἀποφῆσαι τῶν οἰκείων τι, οἷον εἰ τὴν ἀσπίδα εἴποι φιάλην μὴ Ἄρεως ἀλλ'[1] ἄοινον.

* * * πεποιημένον δ' ἐστὶν ὃ ὅλως μὴ καλούμενον ὑπὸ τινῶν αὐτὸς τίθεται ὁ ποιητής· δοκεῖ γὰρ ἔνια εἶναι τοιαῦτα, οἷον τὰ κέρατα ἔρνυγας[2] καὶ τὸν ἱερέα ἀρητῆρα. ἐπεκτεταμένον δέ ἐστιν ἢ ἀφῃρημένον τὸ μὲν ἐὰν φωνήεντι μακροτέρῳ κεχρημένον ᾖ τοῦ οἰκείου ἢ συλλαβῇ ἐμβεβλημένῃ, τὸ δὲ ἂν ἀφῃρημένον τι ᾖ αὐτοῦ, ἐπεκτεταμένον μὲν οἷον τὸ πόλεως πόληος καὶ τὸ Πηλείδου[3] Πηληιάδεω, ἀφῃρημένον δὲ οἷον τὸ κρῖ καὶ τὸ δῶ καὶ "μία γίνεται ἀμφοτέρων

[1] ἀλλ' ἄοινον Vettori: ἀλλὰ οἴνου AB
[2] ἔρνυγας Vettori: ἐρνύγας A: ἐρινύγας B
[3] πηλείδου rec.: πηλέος A: πηλέως B

[a] Fr. 152 DK, but it is disputed which phrase Ar. ascribes to E.; for "evening of life" cf. Alexis fr. 230 *PCG*, "life's sunset" Pl. *Laws* 770a6.

bowl "Dionysus' shield," and the shield "Ares' wine bowl." Or old age is to life as evening to day: so one will call evening "the day's old age," or, like Empedocles,[a] call old age "the evening of life" or "life's sunset." In some cases of analogy no current term exists, but the same form of expression will still be used.[b] For instance, to release seed is to "sow," while the sun's release of fire lacks a name; but the latter stands to the sun as does sowing to the seed,[c] hence the phrase "sowing his divine fire."[d] This type of metaphor can further be used by predicating the borrowed term while denying one of its attributes: suppose one were to call the shield not "Ares' wine bowl" but "a wineless wine bowl."

* * *[e] A neologism is a term without existing usage but coined by the poet himself; some words seem to be of this kind, e.g. *ernuges* for *kerata* ["horns"] and *arētēr* for *hiereus* ["priest"].[f] A lengthening uses a longer vowel than the standard form, or an extra syllable; a contraction has had some part removed: lengthenings are e.g. *polēos* for *poleōs*, and *Pēlēïadeō* for *Pēleidou*;[g] contractions, e.g. *kri*, *dō*,[h] and "a single vision [*ops*] comes from both."[i] A

[b] A usage sometimes known as "catachresis": e.g. Quint. *Inst.* 8.6.34–5.

[c] Strictly, to the sower.

[d] Unidentified quotation, from tragedy or lyric poetry.

[e] It is assumed that an explanation of "ornament," *kosmos*, has dropped out here; see 57b2, and cf. *Rh.* 1408a14.

[f] The second occurs 3x in the *Iliad*; the first is not found in extant literature.

[g] Genitive forms of, respectively, *polis* (city/citadel) and *Pēleidēs* (son of Peleus, i.e. Achilles); the first form in each case is epic.

[h] Shortened epic forms of *krithē* (barley) and *dōma* (house).

[i] Empedocles fr. 88 DK.

ὄψ".[1] ἐξηλλαγμένον δ' ἐστὶν ὅταν τοῦ ὀνομαζομένου τὸ μὲν καταλείπῃ τὸ δὲ ποιῇ, οἷον τὸ "δεξιτερὸν κατὰ μαζόν"[a] ἀντὶ τοῦ δεξιόν.

αὐτῶν δὲ τῶν ὀνομάτων τὰ μὲν ἄρρενα τὰ δὲ θήλεα τὰ δὲ μεταξύ, ἄρρενα μὲν ὅσα τελευτᾷ εἰς τὸ Ν καὶ Ρ καὶ Σ καὶ ὅσα ἐκ τούτου σύγκειται (ταῦτα δ' ἐστὶν δύο, Ψ καὶ Ξ), θήλεα δὲ ὅσα ἐκ τῶν φωνηέντων εἴς τε τὰ ἀεὶ μακρά, οἷον εἰς Η καὶ Ω, καὶ τῶν ἐπεκτεινομένων εἰς Α· ὥστε ἴσα συμβαίνει πλήθει εἰς ὅσα τὰ ἄρρενα καὶ τὰ θήλεα· τὸ γὰρ Ψ καὶ τὸ Ξ σύνθετά[2] ἐστιν. εἰς δὲ ἄφωνον οὐδὲν ὄνομα τελευτᾷ, οὐδὲ εἰς φωνῆεν βραχύ. εἰς δὲ τὸ Ι τρία μόνον, μέλι κόμμι πέπερι. εἰς δὲ τὸ Υ πέντε[3] * * *. τὰ δὲ μεταξὺ εἰς ταῦτα καὶ Ν καὶ Σ.

XXII Λέξεως δὲ ἀρετὴ σαφῆ καὶ μὴ ταπεινὴν εἶναι. σαφεστάτη μὲν οὖν ἐστιν ἡ ἐκ τῶν κυρίων ὀνομάτων, ἀλλὰ ταπεινή· παράδειγμα δὲ ἡ Κλεοφῶντος ποίησις καὶ ἡ Σθενέλου. σεμνὴ δὲ καὶ ἐξαλλάττουσα τὸ ἰδιωτικὸν ἡ τοῖς ξενικοῖς κεχρημένη· ξενικὸν δὲ λέγω γλῶτταν καὶ μεταφορὰν καὶ ἐπέκτασιν καὶ πᾶν τὸ παρὰ τὸ κύριον. ἀλλ' ἄν τις ἅπαντα τοιαῦτα ποιήσῃ, ἢ αἴνιγμα ἔσται ἢ βαρβαρισμός· ἂν

[1] ὄψ Vettori: ὀης A: ὁης B
[2] σύνθετα Arab.: ταῦτα AB: ταὐτά rec., Lat.
[3] post πέντε add. nomina quinque Arab.

[a] Hom. *Il.* 5.393.
[b] Alpha, iota, upsilon.

modification is one where part of the form is kept, part added: e.g. "in his right [*dexiteron*] breast,"[a] instead of *dexion*.

Of nouns, some are masculine, some feminine, some neuter: masculine, those which terminate in nu, rho, sigma, or letters containing sigma (there are two: psi and xi); feminine, those which end in vowels that are always long (i.e. eta and omega), or in alpha (of the vowels that can be lengthened).[b] So the number of masculine and feminine terminations is the same[c] (as psi and xi are compound sounds). No noun terminates in a stop, nor in a short vowel. Three alone end in iota: *meli*, *kommi*, *peperi*.[d] Five end in upsilon * * *.[e] Neuter nouns have these endings,[f] as well as nu and sigma.

XXII Excellence of diction means clarity and avoidance of banality. Now, clearest is the diction that uses standard terms, but this is banal: the poetry of Cleophon[g] and Sthenelus[h] exemplifies this. Impressive and above the ordinary is the diction that uses exotic language (by "exotic" I mean loan words, metaphors, lengthenings, and all divergence from the standard). But if one composes entirely in this vein, the result will be either a riddle or barbarism—a riddle, if metaphors predominate; bar-

[c] This ignores a number of feminine nouns which end in the same consonants as masculines.

[d] "Honey," "gum," "pepper"; there were in fact others, all of them rare.

[e] *astu*, *gonu*, *doru*, *napu*, *pōu*.

[f] Ar. may mean alpha as well as iota and upsilon; but he omits neuters ending in rho (e.g. *nektar*).

[g] See on 48a12.

[h] Tragedian of later 5th cent.; *TrGF* I no. 32.

μὲν οὖν ἐκ μεταφορῶν, αἴνιγμα, ἐὰν δὲ ἐκ γλωττῶν, βαρβαρισμός. αἰνίγματός τε γὰρ ἰδέα αὕτη ἐστί, τὸ λέγοντα ὑπάρχοντα ἀδύνατα συνάψαι· κατὰ μὲν οὖν τὴν τῶν ἄλλων[1] ὀνομάτων σύνθεσιν οὐχ οἷόν τε τοῦτο ποιῆσαι, κατὰ δὲ τὴν μεταφορῶν[2] ἐνδέχεται, οἷον "ἄνδρ' εἶδον πυρὶ χαλκὸν ἐπ' ἀνέρι κολλήσαντα", καὶ τὰ τοιαῦτα. τὰ δὲ ἐκ τῶν γλωττῶν βαρβαρισμός. δεῖ ἄρα κεκρᾶσθαί πως τούτοις· τὸ μὲν γὰρ τὸ μὴ ἰδιωτικὸν ποιήσει μηδὲ ταπεινόν, οἷον ἡ γλῶττα καὶ ἡ μεταφορὰ καὶ ὁ κόσμος καὶ τἆλλα τὰ εἰρημένα εἴδη, τὸ δὲ κύριον τὴν σαφήνειαν. οὐκ ἐλάχιστον δὲ μέρος συμβάλλεται εἰς τὸ σαφὲς τῆς λέξεως καὶ μὴ ἰδιωτικὸν αἱ ἐπεκτάσεις καὶ ἀποκοπαὶ καὶ ἐξαλλαγαὶ τῶν ὀνομάτων· διὰ μὲν γὰρ τὸ ἄλλως ἔχειν ἢ ὡς τὸ κύριον παρὰ τὸ εἰωθὸς γιγνόμενον τὸ μὴ ἰδιωτικὸν ποιήσει, διὰ δὲ τὸ κοινωνεῖν τοῦ εἰωθότος τὸ σαφὲς ἔσται. ὥστε οὐκ ὀρθῶς ψέγουσιν οἱ ἐπιτιμῶντες τῷ τοιούτῳ τρόπῳ τῆς διαλέκτου καὶ διακωμῳδοῦντες τὸν ποιητήν, οἷον Εὐκλείδης ὁ ἀρχαῖος, ὡς ῥᾴδιον ὂν ποιεῖν εἴ τις δώσει ἐκτείνειν ἐφ' ὁπόσον βούλεται, ἰαμβοποιήσας ἐν αὐτῇ τῇ λέξει "Ἐπιχάρην[3] εἶδον Μαραθῶνάδε βαδίζοντα", καὶ "οὐκ ἐγκεράμενος[4] τὸν ἐκείνου ἐλλέβορον". τὸ μὲν οὖν φαίνεσθαί πως χρώμενον τούτῳ τῷ τρόπῳ

25 1458b 5 10

[1] ἄλλων Twining (Arab.): om. AB
[2] μεταφορῶν Bywater: -ὰν AB
[3] Ἐπιχάρην Bursian (Ἠ- Tyrwhitt): ἢ ἐπιχαρην B: ἤτει χάριν A
[4] ἐγκεράμενος Bywater: ἐγκαρ- AB

barism, if loan words. For this is the nature of a riddle, to attach impossibilities to a description of real things. One cannot do this by composing with other terms, but one can with metaphors (e.g. "I saw a man welding bronze on a man with fire,"[a] and such things). Passages of loan words constitute barbarism. One needs, then, a certain blend of these components: one kind (loan words, metaphor, ornaments, and the other classes listed) will create an impression that is neither ordinary nor banal, while standard terms will ensure clarity. A major contribution to clarity and unusualness of diction is made by lengthenings, shortenings, and modifications of words: contrast with the standard, and divergence from the usual, will create an out-of-the-ordinary impression; but the presence of some usual forms will preserve clarity. So those who criticise such usage, and mock the poet for it, are wrong to carp—like Eucleides the elder,[b] who, supposing it easy to write poetry if one is allowed to lengthen words at whim, lampooned Homer in his very diction ("I saw Epichares walking to Marathon," and "not mixing his hellebore").[c] Now, the blatant use of such a manner is

[a] Cleobulina fr. 1 West, a hexameter. The ref. is to medical use of a cupping glass; cf. *Rh.* 1405b1–4.

[b] Otherwise unknown.

[c] Both quotations (the second very uncertain), using absurd vowel-lengthenings to satisfy hexameter rhythm, parody metrical licences in Homer. Epichares was a very common Athenian name; its choice here is probably arbitrary.

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[4] ἐγκεράμενος coni. Kassel: ἂν γεράμενος A: ἄν γε ἀράμενος B

γελοῖον· τὸ δὲ μέτρον κοινὸν ἁπάντων ἐστὶ τῶν μερῶν· καὶ γὰρ μεταφοραῖς καὶ γλώτταις καὶ τοῖς ἄλλοις εἴδεσι χρώμενος ἀπρεπῶς καὶ ἐπίτηδες ἐπὶ τὰ γελοῖα τὸ αὐτὸ ἂν ἀπεργάσαιτο. τὸ δὲ ἁρμόττον[1] ὅσον διαφέρει ἐπὶ τῶν ἐπῶν θεωρείσθω ἐντιθεμένων τῶν κυρίων[2] ὀνομάτων εἰς τὸ μέτρον. καὶ ἐπὶ τῆς γλώττης δὲ καὶ ἐπὶ τῶν μεταφορῶν καὶ ἐπὶ τῶν ἄλλων ἰδεῶν μετατιθεὶς ἄν τις τὰ κύρια ὀνόματα κατίδοι ὅτι ἀληθῆ λέγομεν· οἷον τὸ αὐτὸ ποιήσαντος ἰαμβεῖον Αἰσχύλου καὶ Εὐριπίδου, ἓν δὲ μόνον ὄνομα μεταθέντος, ἀντὶ κυρίου εἰωθότος γλῶτταν, τὸ μὲν φαίνεται καλὸν τὸ δ' εὐτελές. Αἰσχύλος μὲν γὰρ ἐν τῷ Φιλοκτήτῃ ἐποίησε

φαγέδαιναν[3] ἥ μου σάρκας ἐσθίει ποδός,

ὁ δὲ ἀντὶ τοῦ ἐσθίει τὸ θοινᾶται μετέθηκεν. καὶ

νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀεικής,

εἴ τις λέγοι τὰ κύρια μετατιθεὶς

νῦν δέ μ' ἐὼν μικρός τε καὶ ἀσθενικὸς καὶ ἀειδής·

καὶ

δίφρον ἀεικέλιον καταθεὶς ὀλίγην τε τράπεζαν,

δίφρον μοχθηρὸν καταθεὶς μικράν τε τράπεζαν·

καὶ τὸ "ἠιόνες βοόωσιν", ἠιόνες κράζουσιν. ἔτι δὲ Ἀριφράδης τοὺς τραγῳδοὺς ἐκωμῴδει ὅτι ἃ οὐδεὶς ἂν εἴπειεν ἐν τῇ διαλέκτῳ τούτοις χρῶνται, οἷον τὸ δωμάτων ἄπο ἀλλὰ μὴ ἀπὸ δωμάτων, καὶ τὸ σέθεν

[1] ἁρμόττον rec.: ἁρμόττοντος A: ἁρμόττον πως B

[2] κυρίων add. Vahlen

[3] φαγέδαιναν Hermann: -α rec.: φαγάδαινα B: φαγάδενα A

ridiculous; moderation applies equally to all components. By using metaphors, loan words, and the other classes inaptly one could achieve the same result as by deliberate comic distortion. But the difference it makes to use them fittingly in epic should be studied by introducing the standard words into the verse. Likewise with loan words, metaphors, and the other classes, one could observe the truth of my argument by substituting the standard terms. For instance, Aeschylus and Euripides composed the same iambic line, but the latter replaced just one word, using a loan word instead of the familiar standard term; one of the lines strikes us as beautiful, the other as tawdry. Aeschylus, in his *Philoctetes*,[a] wrote: ". . . the cancer which eats the flesh of my foot." Euripides changed "eats" to "feasts on."[b] Likewise with "but now one lowly, paltry, and unseemly . . . ,"[c] if one were to substitute the standard terms, "but now one small, weak, and ugly . . ." And compare "setting out an unsightly chair, and a lowly table . . ."[d] with "setting out a bad chair, and a small table . . ." Or "the headlands clamour"[e] with "the headlands bawl." Again, Ariphrades[f] ridiculed the tragedians for using expressions which no one would ever say in conversation, such as "the palace from" instead of "from

[a] Fr. 253 *TrGF* (III 357).

[b] Fr. 792 Nauck; here and below, translation cannot capture the pertinent nuances of tone.

[c] Hom. *Od.* 9.515 (Cyclops' description of Odysseus); in mss. of Homer the third adj. is different again (*akikus*, "feeble").

[d] Hom. *Od.* 20.259.

[e] Hom. *Il.* 17.265.

[f] Very likely, given the name's rarity, the comic poet mentioned several times by Aristophanes (e.g. *Knights* 1280 ff).

καὶ τὸ ἐγὼ δέ νιν καὶ τὸ Ἀχιλλέως πέρι ἀλλὰ μὴ
1459a περὶ Ἀχιλλέως, καὶ ὅσα ἄλλα τοιαῦτα. διὰ γὰρ τὸ
μὴ εἶναι ἐν τοῖς κυρίοις ποιεῖ τὸ μὴ ἰδιωτικὸν ἐν τῇ
λέξει ἅπαντα τὰ τοιαῦτα· ἐκεῖνος δὲ τοῦτο ἠγνόει.
ἔστιν δὲ μέγα μὲν τὸ ἑκάστῳ τῶν εἰρημένων πρεπόν-
τως χρῆσθαι, καὶ διπλοῖς ὀνόμασι καὶ γλώτταις,
5 πολὺ δὲ μέγιστον τὸ μεταφορικὸν εἶναι. μόνον γὰρ
τοῦτο οὔτε παρ' ἄλλου ἔστι λαβεῖν εὐφυΐας τε
σημεῖόν ἐστι· τὸ γὰρ εὖ μεταφέρειν τὸ τὸ ὅμοιον
θεωρεῖν ἐστιν. τῶν δ' ὀνομάτων τὰ μὲν διπλᾶ
μάλιστα ἁρμόττει τοῖς διθυράμβοις, αἱ δὲ γλῶτται
10 τοῖς ἡρωικοῖς, αἱ δὲ μεταφοραὶ τοῖς ἰαμβείοις. καὶ
ἐν μὲν τοῖς ἡρωικοῖς ἅπαντα χρήσιμα τὰ εἰρημένα,
ἐν δὲ τοῖς ἰαμβείοις διὰ τὸ ὅτι μάλιστα λέξιν μιμεῖ-
σθαι ταῦτα ἁρμόττει τῶν ὀνομάτων ὅσοις κἂν ἐν
λόγοις τις χρήσαιτο· ἔστι δὲ τὰ τοιαῦτα τὸ κύριον
καὶ μεταφορὰ καὶ κόσμος.

περὶ μὲν οὖν τραγῳδίας καὶ τῆς ἐν τῷ πράττειν
15 μιμήσεως ἔστω ἡμῖν ἱκανὰ τὰ εἰρημένα.

XXIII Περὶ δὲ τῆς διηγηματικῆς καὶ ἐν μέτρῳ μιμητι-
κῆς, ὅτι δεῖ τοὺς μύθους καθάπερ ἐν ταῖς τραγῳδίαις
συνιστάναι δραματικοὺς καὶ περὶ μίαν πρᾶξιν ὅλην
καὶ τελείαν ἔχουσαν ἀρχὴν καὶ μέσα καὶ τέλος, ἵν'
20 ὥσπερ ζῷον ἓν ὅλον ποιῇ τὴν οἰκείαν ἡδονήν, δῆλον,

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[a] Two of Ar.'s exx. are of anastrophe (placing of a preposition after its noun), and two of predominantly poetic pronominal forms.

the palace," and "of thee," and "I him . . . ," and "Achilles round" instead of "round Achilles," etc.[a] Because absent from standard speech, all such expressions make an out-of-the-ordinary impression; but Ariphrades failed to realise that. It is important to use aptly each of the features mentioned, including double nouns and loan words; but much the greatest asset is a capacity for metaphor. This alone cannot be acquired from another, and is a sign of natural gifts: because to use metaphor well is to discern similarities.[b] Of word types, double forms particularly suit dithyramb,[c] loan words suit epic, and metaphors suit iambic verse.[d] In epic, everything mentioned has some use, but in iambic verse, because of the very close relation to ordinary speech,[e] suitable words are those one would also use in prose—namely, standard terms, metaphors, ornaments.

Let that, then, count as sufficient discussion of tragedy and enactive[f] mimesis.

XIII As regards narrative mimesis in verse,[g] it is clear that plots, as in tragedy, should be constructed dramatically, that is, around a single, whole, and complete action, with beginning, middle, and end, so that epic, like a single and whole animal, may produce the pleasure proper to it. Its

[b] Cf. *Rh.* 1405a8–10, *Top.* 140a8–11.

[c] Because dithyramb tends towards linguistic virtuosity: cf. *Rh.* 1406b1–2.

[d] See on 47b11.

[e] Cf. 49a23–8.

[f] Cf. ch. III's third mode of mimesis, 48a24–5.

[g] The periphrasis places epic (loosely) in Ar.'s scheme of media and modes (chs. I, III).

καὶ μὴ ὁμοίας ἱστορίαις[1] τὰς συνθέσεις εἶναι, ἐν αἷς ἀνάγκη οὐχὶ μιᾶς πράξεως ποιεῖσθαι δήλωσιν ἀλλ' ἑνὸς χρόνου, ὅσα ἐν τούτῳ συνέβη περὶ ἕνα ἢ πλείους, ὧν ἕκαστον ὡς ἔτυχεν ἔχει πρὸς ἄλληλα. ὥσπερ γὰρ κατὰ τοὺς αὐτοὺς χρόνους ἥ τ' ἐν Σαλαμῖνι ἐγένετο ναυμαχία καὶ ἡ ἐν Σικελίᾳ Καρχηδονίων μάχη οὐδὲν πρὸς τὸ αὐτὸ συντείνουσαι τέλος, οὕτω καὶ ἐν τοῖς ἐφεξῆς χρόνοις ἐνίοτε γίνεται θάτερον μετὰ θάτερον, ἐξ ὧν ἓν οὐδὲν γίνεται τέλος. σχεδὸν δὲ οἱ πολλοὶ τῶν ποιητῶν τοῦτο δρῶσι. διὸ ὥσπερ εἴπομεν ἤδη καὶ ταύτῃ θεσπέσιος ἂν φανείη Ὅμηρος παρὰ τοὺς ἄλλους, τῷ μηδὲ τὸν πόλεμον καίπερ ἔχοντα ἀρχὴν καὶ τέλος ἐπιχειρῆσαι ποιεῖν ὅλον· λίαν γὰρ ἂν μέγας καὶ οὐκ εὐσύνοπτος ἔμελλεν ἔσεσθαι ὁ[2] μῦθος, ἢ τῷ μεγέθει μετριάζοντα καταπεπλεγμένον τῇ ποικιλίᾳ. νῦν δ' ἓν μέρος ἀπολαβὼν ἐπεισοδίοις κέχρηται αὐτῶν πολλοῖς, οἷον νεῶν καταλόγῳ καὶ ἄλλοις ἐπεισοδίοις οἷς[3] διαλαμβάνει τὴν ποίησιν. οἱ δ' ἄλλοι περὶ ἕνα ποιοῦσι καὶ περὶ ἕνα χρόνον καὶ μίαν πρᾶξιν πολυμερῆ, οἷον ὁ τὰ Κύπρια[4] ποιήσας καὶ τὴν μικρὰν Ἰλιάδα. τοιγαροῦν ἐκ μὲν Ἰλιάδος καὶ Ὀδυσσείας μία τραγῳδία ποιεῖται ἑκατέρας ἢ δύο μόναι, ἐκ δὲ Κυπρίων πολ-

[1] ἱστορίαις τὰς συνθέσεις Sophianus, Dacier (ἱ. τ. συνθήσεις B): ἱστορίας τὰς συνήθεις A

[2] ὁ μῦθος B: om. A

[3] οἷς rec.: δὶσ (sed erasum) A: om. B

[4] Κύπρια Castelvetro: κυπρικὰ AB

structures should not be like histories, which require an exposition not of a single action but of a single period, with all the events (in their contingent relationships) that happened to one person or more during it.[a] For just as there was chronological coincidence between the sea battle at Salamis and the battle against the Carthaginians in Sicily,[b] though they in no way converged on the same goal, so in a continuous stretch of time event sometimes follows event without yielding any single goal. Yet probably most poets do this. That is why, as I said earlier,[c] Homer's inspired[d] superiority over the rest can be seen here too: though the war had beginning and end, he did not try to treat its entirety, for the plot was bound to be too large and incoherent, or else, if kept within moderate scope, too complex in its variety. Instead, he has selected one section, but has used many others as episodes, such as the catalogue of ships and other episodes by which he diversifies the composition. But the others build their works round a single figure or single period, hence an action of many parts, as with the author of the *Cypria* and the *Little Iliad*.[e] Accordingly, with the *Iliad* and the *Odyssey* a single tragedy, or at most two, can be made from each; but many can be made from the *Cypria*, and

[a] Cf. 51a38–b11; Ar. reductively equates history with a chronicle narrative.

[b] The battles of Salamis and Himera took place on the same day in 480 (Hdt. 7.166).

[c] 51a22–30.

[d] The term *thespesios* is itself Homeric—a deliberate allusion. [e] Two poems from the so-called Epic Cycle (*OCD* s.v.), dealing respectively with antecedents to the Trojan War and its earlier years, and with its later parts and aftermath.

λαὶ καὶ τῆς μικρᾶς Ἰλιάδος πλέον ἢ ὀκτώ, οἷον ὅπλων κρίσις, Φιλοκτήτης, Νεοπτόλεμος, Εὐρύπυλος, πτωχεία, Λάκαιναι, Ἰλίου πέρσις καὶ ἀπόπλους, καὶ Σίνων καὶ Τρῳάδες.

XXIV Ἔτι δὲ τὰ εἴδη ταὐτὰ δεῖ ἔχειν τὴν ἐποποιίαν τῇ τραγῳδίᾳ, ἢ γὰρ ἁπλῆν ἢ πεπλεγμένην ἢ ἠθικὴν ἢ παθητικήν· καὶ τὰ μέρη ἔξω μελοποιίας καὶ ὄψεως ταὐτά· καὶ γὰρ περιπετειῶν δεῖ καὶ ἀναγνωρίσεων καὶ παθημάτων· ἔτι τὰς διανοίας καὶ τὴν λέξιν ἔχειν καλῶς. οἷς ἅπασιν Ὅμηρος κέχρηται καὶ πρῶτος καὶ ἱκανῶς. καὶ γὰρ τῶν ποιημάτων ἑκάτερον συνέστηκεν ἡ μὲν Ἰλιὰς ἁπλοῦν καὶ παθητικόν, ἡ δὲ Ὀδύσσεια πεπλεγμένον (ἀναγνώρισις γὰρ διόλου) καὶ ἠθική· πρὸς δὲ [1] τούτοις λέξει καὶ διανοίᾳ πάντα ὑπερβέβληκεν.

Διαφέρει δὲ κατά τε τῆς συστάσεως τὸ μῆκος ἡ ἐποποιία καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκους ὅρος ἱκανὸς ὁ εἰρημένος· δύνασθαι γὰρ δεῖ συνορᾶσθαι τὴν ἀρχὴν καὶ τὸ τέλος. εἴη δ' ἂν τοῦτο, εἰ τῶν μὲν ἀρχαίων ἐλάττους αἱ συστάσεις εἶεν, πρὸς δὲ τὸ πλῆθος τραγῳδιῶν τῶν εἰς μίαν ἀκρόασιν τιθεμένων

[1] δὲ rec.: γὰρ AB

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[a] Aesch. wrote a play with this title, on the contested award of Achilles' arms, after his death, to Odysseus rather than Ajax (*TrGF* III 288). [b] P. was fetched from Lemnos to Troy, for the sake of his bow (once Heracles'); cf. Soph. *Phil.*

[c] N., son of Achilles, was brought to fight at Troy after his father's death.

more than eight from the *Little Iliad*—namely, *Judgement of Arms*,[a] *Philoctetes*,[b] *Neoptolemus*,[c] *Eurypylus*,[d] *Begging Episode*,[e] *Spartan Women*,[f] *Sack of Troy*, and *The Fleet's Departure*, as well as *Sinon*[g] and *Trojan Women*.[h]

XXIV Moreover, epic should encompass the same types as tragedy,[i] namely simple, complex, character-based, rich in suffering; it has the same components, except for lyric poetry and spectacle, for it requires reversals, recognitions, and scenes of suffering, as well as effective thought and diction. All of which Homer was the first to employ, and employed proficiently. Of his poems, the *Iliad*'s structure is simple and rich in suffering, while the *Odyssey* is complex (it is pervaded by recognition) and character-based. In addition, each excels all epics in diction and thought.

Epic is distinct in its size of structure and its metre. As for length, the definition already given[j] is adequate, since it should be possible for beginning and end to be held in a coherent view. This will be feasible with plot structures shorter than the early epics, but equivalent to the length

[d] A Trojan ally killed by Neoptolemus; possibly a Sophoclean subject (*TrGF* IV 195).

[e] Odysseus entered Troy disguised as a beggar; cf. Hom. *Od.* 4.244 ff.

[f] Helen and her maids, who helped Odysseus and Diomedes steal the Palladium from Troy; a Sophoclean title (*TrGF* IV 328).

[g] S. was the Greek who tricked the Trojans into taking the Wooden Horse into the city; Soph. wrote a *Sinon* (*TrGF* IV 413).

[h] Cf. Eur. *Tro.*

[i] Cf. 55b32–56a3, with nn.

[j] See ch. VII, esp. 51a9–15.

παρήκοιεν. ἔχει δὲ πρὸς τὸ ἐπεκτείνεσθαι τὸ μέγεθος πολύ τι ἡ ἐποποιία ἴδιον διὰ τὸ ἐν μὲν τῇ τραγῳδίᾳ μὴ ἐνδέχεσθαι ἅμα πραττόμενα πολλὰ μέρη μιμεῖσθαι ἀλλὰ τὸ ἐπὶ τῆς σκηνῆς καὶ τῶν ὑποκριτῶν μέρος μόνον· ἐν δὲ τῇ ἐποποιίᾳ διὰ τὸ διήγησιν εἶναι ἔστι πολλὰ μέρη ἅμα ποιεῖν περαινόμενα, ὑφ' ὧν οἰκείων ὄντων αὔξεται ὁ τοῦ ποιήματος ὄγκος. ὥστε τοῦτ' ἔχει τὸ ἀγαθὸν εἰς μεγαλοπρέπειαν καὶ τὸ μεταβάλλειν τὸν ἀκούοντα καὶ ἐπεισοδιοῦν ἀνομοίοις ἐπεισοδίοις· τὸ γὰρ ὅμοιον ταχὺ πληροῦν ἐκπίπτειν ποιεῖ τὰς τραγῳδίας. τὸ δὲ μέτρον τὸ ἡρωικὸν ἀπὸ τῆς πείρας ἥρμοκεν. εἰ γάρ τις ἐν ἄλλῳ τινὶ μέτρῳ διηγηματικὴν μίμησιν ποιοῖτο ἢ ἐν πολλοῖς, ἀπρεπὲς ἂν φαίνοιτο· τὸ γὰρ ἡρωικὸν στασιμώτατον καὶ ὀγκωδέστατον τῶν μέτρων ἐστίν (διὸ καὶ γλώττας καὶ μεταφορὰς δέχεται μάλιστα· περιττὴ γὰρ καὶ ταύτῃ[1] ἡ διηγηματικὴ μίμησις τῶν ἄλλων), τὸ δὲ ἰαμβεῖον καὶ τετράμετρον κινητικὰ καὶ τὸ μὲν ὀρχηστικὸν τὸ δὲ πρακτικόν. ἔτι δὲ ἀτοπώτερον εἰ μιγνύοι τις αὐτά, ὥσπερ Χαιρήμων. διὸ οὐδεὶς μακρὰν σύστασιν ἐν ἄλλῳ πεποίηκεν ἢ τῷ ἡρῴῳ, ἀλλ' ὥσπερ εἴπομεν αὐτὴ ἡ φύσις διδάσκει τὸ ἁρμόττον αὐτῇ αἱρεῖσθαι.[2]

Ὅμηρος δὲ ἄλλα τε πολλὰ ἄξιος ἐπαινεῖσθαι καὶ δὴ καὶ ὅτι μόνος τῶν ποιητῶν οὐκ ἀγνοεῖ ὃ δεῖ ποι-

[1] ταύτῃ add. Twining
[2] αἱρεῖσθαι Bonitz: διαιρ- AB

of a group of tragedies offered at one hearing.[a] But epic has special scope for substantial extension of size, because tragedy does not allow multiple sections of action to be represented as they occur, but only the one on stage involving the actors; whereas in epic, given the narrative mode, it is possible for the poem to include many simultaneous sections, which, if integral, enhance the poem's dignity. So this gives epic an asset for the development of grandeur, variety for the hearer, and diversity of episodes, whereas sameness soon cloys and causes tragedies to founder.[b] As for metre, the hexameter has proved apt by experience. If one were to compose a narrative mimesis in some other metre, or in several, the incongruity would be plain, since the hexameter is the most stately and dignified of metres (hence its great receptivity to loan words and metaphors:[c] in this respect too narrative mimesis is exceptional), while the iambic trimeter and trochaic tetrameter are rhythms for movement, the latter suiting dancing, the former action.[d] Still more absurd would be a mixture of these metres, as in Chairemon.[e] This is why no one has composed a long epic structure other than in the hexameter; but as I said,[f] the genre's own nature teaches poets to choose what is apt for it.

Homer deserves praise for many other qualities, but especially for realising, alone among epic poets, the place

[a] This suggests an epic of about 4,500 lines, much shorter than the Homeric poems, which must be meant by "early epics."

[b] See on 55a28. [c] Cf. 59a9–11.

[d] Cf. 49a21–7. [e] See 47b21–2.

[f] The point was made for tragedy's metre at 49a24; "experience" at 59b32 above may imply the same point.

εἶν αὐτόν. αὐτὸν γὰρ δεῖ τὸν ποιητὴν ἐλάχιστα λέγειν· οὐ γάρ ἐστι κατὰ ταῦτα μιμητής. οἱ μὲν οὖν ἄλλοι αὐτοὶ μὲν δι' ὅλου ἀγωνίζονται, μιμοῦνται δὲ ὀλίγα καὶ ὀλιγάκις· ὁ δὲ ὀλίγα προειπὼν εὐθὺς εἰσάγει ἄνδρα ἢ γυναῖκα ἢ ἄλλο τι ἦθος, καὶ οὐδέν' ἀήθη ἀλλ' ἔχοντα ἤθος. δεῖ μὲν οὖν ἐν ταῖς τραγῳδίαις ποιεῖν τὸ θαυμαστόν, μᾶλλον δ' ἐνδέχεται ἐν τῇ ἐποποιίᾳ τὸ ἄλογον,[1] δι' ὃ συμβαίνει μάλιστα τὸ θαυμαστόν, διὰ τὸ μὴ ὁρᾶν εἰς τὸν πράττοντα· ἐπεὶ τὰ περὶ τὴν Ἕκτορος δίωξιν ἐπὶ σκηνῆς ὄντα γελοῖα ἂν φανείη, οἱ μὲν ἑστῶτες καὶ οὐ διώκοντες, ὁ δὲ ἀνανεύων, ἐν δὲ τοῖς ἔπεσιν λανθάνει. τὸ δὲ θαυμαστὸν ἡδύ· σημεῖον δέ, πάντες γὰρ προστιθέντες ἀπαγγέλλουσιν ὡς χαριζόμενοι. δεδίδαχεν δὲ μάλιστα Ὅμηρος καὶ τοὺς ἄλλους ψευδῆ λέγειν ὡς δεῖ. ἔστι δὲ τοῦτο παραλογισμός. οἴονται γὰρ οἱ ἄνθρωποι, ὅταν τουδὶ ὄντος τοδὶ ᾖ ἢ γινομένου γίνηται, εἰ τὸ ὕστερον ἔστιν, καὶ τὸ πρότερον εἶναι ἢ γίνεσθαι· τοῦτο δέ ἐστι ψεῦδος. διὸ δεῖ, ἂν τὸ πρῶτον ψεῦδος, ἄλλο[2] δὲ τούτου ὄντος ἀνάγκη εἶναι ἢ γενέσθαι ᾖ,[3] προσθεῖναι· διὰ γὰρ τὸ τοῦτο εἰδέναι ἀληθὲς ὂν παραλογίζεται ἡμῶν ἡ ψυχὴ καὶ τὸ πρῶτον ὡς ὄν. παράδειγμα δὲ τούτου τὸ ἐκ τῶν Νίπτρων. προαιρεῖσθαί τε δεῖ ἀδύνατα εἰκότα

[1] ἄλογον Vettori: ἀνάλογον AB
[2] ἄλλο δὲ cod. Robortelli: ἄλλου δὲ A: ἀλλ' οὐδὲ BA[2]
[3] ᾖ Jortin: ἢ AB

of the poet's own voice. For the poet should say as little as possible in his own voice, as it is not this that makes him a mimetic artist.[a] The others participate in their own voice throughout, and engage in mimesis only briefly and occasionally, whereas Homer, after a brief introduction, at once "brings onto stage"[b] a man, woman, or other figure (all of them rich in character). In tragedy one needs to create a sense of awe, but epic has more scope for the irrational (the chief cause of awe), because we do not actually see the agent. The entire pursuit of Hector,[c] if put on stage, would strike us as ludicrous—with the men standing and refraining from pursuit, and Achilles forbidding them—but in epic this goes unnoticed. Awe is pleasurable: witness the fact that all men exaggerate when relating stories, to give delight. It is above all Homer who has taught other poets the right way to purvey falsehoods: that is, by false inference. When the existence or occurrence of *b* follows from that of *a*, people suppose that, if *b* is the case, *a* too must exist or be occurrent; but this is false. So, if the antecedent is false, but were it true some further fact would necessarily exist or occur, the poet should supply the latter: because it knows the truth of the consequent, our mind falsely infers the truth of the antecedent too. One example of this comes from the Bath Scene.[d] Things probable though impossible should

[a] This passage appears, through overstatement, to deny (*contra* 48a22–3) that narrative is a mode of mimesis.

[b] Ar. uses a theatrical term to highlight Homer's "dramatic" quality; cf. 48b35–6.

[c] *Il.* 22.131 ff (esp. 205–6).

[d] Cf. on 54b30; Ar. may mean Penelope's false inference, at *Od.* 19.249–50 (cf. 215–19), that the stranger had really seen Odysseus.

μᾶλλον ἢ δυνατὰ ἀπίθανα· τούς τε λόγους μὴ συνίστασθαι ἐκ μερῶν ἀλόγων, ἀλλὰ μάλιστα μὲν μηδὲν ἔχειν ἄλογον, εἰ δὲ μή, ἔξω τοῦ μυθεύματος, ὥσπερ Οἰδίπους τὸ μὴ εἰδέναι πῶς ὁ Λάιος ἀπέθανεν, ἀλλὰ μὴ ἐν τῷ δράματι, ὥσπερ ἐν Ἠλέκτρᾳ οἱ τὰ Πύθια ἀπαγγέλλοντες ἢ ἐν Μυσοῖς ὁ ἄφωνος ἐκ Τεγέας εἰς τὴν Μυσίαν ἥκων. ὥστε τὸ λέγειν ὅτι ἀνήρητο ἂν ὁ μῦθος γελοῖον· ἐξ ἀρχῆς γὰρ οὐ δεῖ συνίστασθαι τοιούτους. ἂν δὲ[1] θῇ καὶ φαίνηται εὐλογωτέρως ἐνδέχεσθαι, καὶ ἄτοπον· ἐπεὶ καὶ τὰ ἐν Ὀδυσσείᾳ ἄλογα τὰ περὶ τὴν ἔκθεσιν ὡς οὐκ ἂν ἦν ἀνεκτὰ δῆλον ἂν γένοιτο, εἰ αὐτὰ φαῦλος ποιητὴς ποιήσειε· νῦν δὲ τοῖς ἄλλοις ἀγαθοῖς ὁ ποιητὴς ἀφανίζει ἡδύνων τὸ ἄτοπον. τῇ δὲ λέξει δεῖ διαπονεῖν ἐν τοῖς ἀργοῖς μέρεσιν καὶ μήτε ἠθικοῖς μήτε διανοητικοῖς· ἀποκρύπτει γὰρ πάλιν ἡ λίαν λαμπρὰ λέξις τά τε ἤθη καὶ τὰς διανοίας.

XXV Περὶ δὲ προβλημάτων καὶ λύσεων, ἐκ πόσων τε καὶ ποίων εἰδῶν ἐστιν, ὧδ' ἂν θεωροῦσιν γένοιτ' ἂν φανερόν. ἐπεὶ γάρ ἐστι μιμητὴς ὁ ποιητὴς ὡσπερανεὶ ζωγράφος ἤ τις ἄλλος εἰκονοποιός, ἀνάγκη μιμεῖσθαι τριῶν ὄντων τὸν ἀριθμὸν ἕν τι ἀεί, ἢ γὰρ οἷα ἦν ἢ ἔστιν, ἢ οἷά φασιν καὶ δοκεῖ, ἢ οἷα εἶναι

[1] δὲ *θῇ* BA^2: δ*εθῇ* Λ: δὲ *τεθῇ* cod. Robortelli

[a] *OT* 112–13; cf. 54b6–8.

[b] Soph. *El.* 680 ff; the objection may be to the anachronism of Pythian Games in the mythological setting.

be preferred to the possible but implausible. Stories should not comprise irrational components; ideally there should be no irrationality, or, failing that, it should lie outside the plot (as with Oedipus' ignorance of how Laius died),[a] not inside the drama (as with those who report events at Delphi in *Electra*,[b] or the silent figure who comes from Tegea to Mysia in the *Mysians*).[c] The excuse that the plot would have been ruined[d] is ridiculous; one should not construct plots like this in the first place. If a poet posits an irrationality, and a more rational alternative is apparent, this is an absurdity. Even the irrational details in the *Odyssey* about the putting ashore[e] would patently be intolerable if an inferior poet were to handle them; as it is, Homer uses his other qualities to soften and disguise the absurdity. The poet should elaborate his diction especially in quieter passages which involve no characterisation or thought; a highly brilliant diction, on the other hand, obscures character and thought.

XV With problems[f] and their solutions, the following considerations will clarify their number and their types. Since the poet, like a painter or any other image-maker, is a mimetic artist, he must represent, in any instance, one of three objects: the kind of things which were or are the case; the kind of things that people say and think; the kind

[c] A ref. to the long period of silence endured by Telephus in the *Mysians* of either Aesch. or Soph.

[d] Sc. without one of these elements.

[e] Of Odysseus by the Phaeacians: 13.116 ff.

[f] Ch. XXV may summarise points from Ar.'s (lost) *Homeric Problems* in six books.

δεῖ. ταῦτα δ' ἐξαγγέλλεται λέξει ἐν[1] ᾗ καὶ γλῶτται[2] καὶ μεταφοραὶ καὶ πολλὰ πάθη τῆς λέξεώς ἐστι· δίδομεν γὰρ ταῦτα τοῖς ποιηταῖς. πρὸς δὲ τούτοις οὐχ ἡ αὐτὴ ὀρθότης ἐστὶν τῆς πολιτικῆς καὶ τῆς ποιητικῆς οὐδὲ ἄλλης τέχνης καὶ ποιητικῆς. αὐτῆς δὲ τῆς ποιητικῆς διττὴ ἁμαρτία, ἡ μὲν γὰρ καθ' αὑτήν, ἡ δὲ κατὰ συμβεβηκός. εἰ μὲν γὰρ προείλετο μιμήσασθαι * * *[3] ἀδυναμίαν, αὐτῆς ἡ ἁμαρτία· εἰ δὲ τὸ προελέσθαι μὴ ὀρθῶς, ἀλλὰ τὸν ἵππον ἄμφω τὰ δεξιὰ προβεβληκότα, ἢ τὸ καθ' ἑκάστην τέχνην ἁμάρτημα, οἷον τὸ κατ' ἰατρικὴν ἢ ἄλλην τέχνην[4] ὁποιανοῦν, οὐ καθ' ἑαυτήν. ὥστε δεῖ τὰ ἐπιτιμήματα ἐν τοῖς προβλήμασιν ἐκ τούτων ἐπισκοποῦντα λύειν.

πρῶτον μὲν τὰ πρὸς αὐτὴν τὴν τέχνην· ἀδύνατα πεποίηται, ἡμάρτηται· ἀλλ' ὀρθῶς ἔχει, εἰ τυγχάνει τοῦ τέλους τοῦ αὐτῆς (τὸ γὰρ τέλος εἴρηται), εἰ οὕτως ἐκπληκτικώτερον ἢ αὐτὸ ἢ ἄλλο ποιεῖ μέρος. παράδειγμα ἡ τοῦ Ἕκτορος δίωξις. εἰ μέντοι τὸ τέλος ἢ μᾶλλον[5] ἢ μὴ ἧττον ἐνεδέχετο ὑπάρχειν καὶ

[1] ἐν ᾗ B: ἢ A

[2] γλῶτται καὶ μεταφοραὶ Menardos: -ὰ καὶ -ὰ B: γλώτταις καὶ μεταφοραῖς A

[3] lacunam stat. et ὀρθῶς, ἥμαρτε δ' ἐν τῷ μιμήσασθαι suppl. Vahlen

[4] post τέχνην seq. ἢ ἀδύνατα πεποίηται in AB: secl. Duentzer (ἢ ἀδύνατα non vertit Lat.)

[5] μᾶλλον ἢ μὴ ἧττον Ueberweg: μᾶλλον ἂν ἢ ἧττον B: μᾶλλον ἧττον A

of things that ought[a] to be the case. These are conveyed in a diction which includes loan words, metaphors, and many stylistic abnormalities: we allow poets these. Moreover, poetry does not have the same standard of correctness as politics,[b] or as any other art. In poetry as such, there are two kinds of fault: one intrinsic, the other incidental. If the poet chose to represent <correctly, but failed through>[c] incapacity, the fault lies in his art. But if the choice is not correct, but (say) to show the horse with both right legs thrown forward,[d] or a technical mistake (e.g. in medicine or any other art), the fault is not intrinsic.[e] So it is on these principles that one should examine and resolve the criticisms contained in problems.

First, cases involving the art itself. Say a poem contains impossibilities: this is a fault. But it is acceptable if the poetry achieves its goal (which has been stated),[f] that is, if it makes this or some other part of the work more thrilling. An example is the pursuit of Hector.[g] But if the goal could be achieved better, or no less well, without

[a] In moral or ideal terms; cf. 60b33 ff.

[b] *Politikē*, Ar.'s general term for the ethics of both public and private life; cf. 50b6–7.

[c] Without some such supplement, the passage's sense is lost.

[d] Not, in fact, a physical impossibility, ctr. Ar. *De incessu anim.* 712a24–30.

[e] Contrast Pl. *Ion* 537a ff.

[f] Ar. probably means various remarks about plot-construction (e.g. 50a22–3) and emotional qualities of both tragedy and epic.

[g] I.e. the scene (cf. 60a14–16) is dramatically thrilling, despite allegedly "irrational" elements.

κατὰ τὴν περὶ τούτων τέχνην, οὐκ[1] ὀρθῶς· δεῖ γὰρ εἰ ἐνδέχεται ὅλως μηδαμῇ ἡμαρτῆσθαι. ἔτι ποτέρων ἐστὶ τὸ ἁμάρτημα, τῶν κατὰ τὴν τέχνην ἢ κατ' ἄλλο
30 συμβεβηκός; ἔλαττον γὰρ εἰ μὴ ᾔδει ὅτι ἔλαφος θήλεια κέρατα οὐκ ἔχει ἢ εἰ ἀμιμήτως ἔγραψεν. πρὸς δὲ τούτοις ἐὰν ἐπιτιμᾶται ὅτι οὐκ ἀληθῆ, ἀλλ' ἴσως ὡς[2] δεῖ, οἷον καὶ Σοφοκλῆς ἔφη αὐτὸς μὲν οἵους δεῖ ποιεῖν, Εὐριπίδην[3] δὲ οἷοι εἰσίν, ταύτῃ λυτέον. εἰ δὲ μηδετέρως, ὅτι οὕτω φασίν, οἷον τὰ
35 περὶ θεῶν· ἴσως γὰρ οὔτε βέλτιον οὕτω λέγειν οὔτ' ἀληθῆ, ἀλλ' εἰ ἔτυχεν ὥσπερ Ξενοφάνει· ἀλλ' οὖν[4]
1461a φασι. τὰ δὲ ἴσως οὐ βέλτιον μέν, ἀλλ' οὕτως εἶχεν, οἷον τὰ περὶ τῶν ὅπλων, "ἔγχεα δέ σφιν ὄρθ' ἐπὶ σαυρωτῆρος"· οὕτω γὰρ τότ' ἐνόμιζον, ὥσπερ καὶ νῦν Ἰλλυριοί. περὶ δὲ τοῦ καλῶς ἢ μὴ καλῶς εἰ[5]
εἴρηταί τινι ἢ πέπρακται, οὐ μόνον σκεπτέον εἰς
5 αὐτὸ τὸ πεπραγμένον ἢ εἰρημένον βλέποντα εἰ σπουδαῖον ἢ φαῦλον, ἀλλὰ καὶ εἰς τὸν πράττοντα ἢ λέγοντα πρὸς ὃν ἢ ὅτε ἢ ὅτῳ ἢ οὗ ἕνεκεν, οἷον εἰ μείζονος ἀγαθοῦ, ἵνα γένηται, ἢ μείζονος κακοῦ, ἵνα ἀπογένηται.

[1] ante οὐκ habent ἡμαρτῆσθαι (τήμ- B, μαρτ- A[1]) AB: del. Ussing

[2] ὡς add. Vahlen

[3] Εὐριπίδην Heinsius: -δης AB

[4] οὖν Tyrwhitt: οὔ AB

[5] εἰ Spengel: ἢ A: om. B

infringing the relevant art, it *does* matter: since, if possible, there should be no faults. Next, ask what the fault pertains to—the realm of poetic art, or something incidental? For it is less serious not to know that a female deer has no horns, than to depict one unconvincingly.[a] In addition, if the criticism is that something is false, well perhaps it is as it ought[b] to be, just as Sophocles said[c] he created characters as they ought to be, Euripides as they really are. If neither solution fits, there remains the principle that people say such things,[d] for example in religion: perhaps it is neither ideal nor true to say such things, but maybe it is as Xenophanes[e] thought; no matter, people do say them. Other details may not be ideal, but were once like this; for instance, in the case of the weapons, "their spears stood erect on the butt-spike":[f] this was then their custom, as it still is among Illyrians. When the question is whether or not someone has spoken or acted well, one should examine not only whether the actual deed or utterance is good or bad, but also the identity of the agent or speaker, to whom he acted or spoke, when, with what means, and for what end—namely, whether to occasion greater good, or avert greater evil.

[a] Lit. "unmimetically," which implies (again) that mimetic standards are irreducible to factual fidelity.

[b] See 60b11.

[c] Where or when is unknown.

[d] Cf. 60b10.

[e] Polemical philosopher-poet, c. 570–475; see frs. 11–16 DK for satire of anthropomorphic beliefs, fr. 30 for denial of religious knowledge.

[f] Hom. *Il.* 10.152; cf. Ar. fr. 383 Gigon/160 Rose.

τὰ δὲ πρὸς τὴν λέξιν ὁρῶντα δεῖ διαλύειν, οἷον
γλώττῃ τὸ "οὐρῆας μὲν πρῶτον"· ἴσως γὰρ οὐ τοὺς
ἡμιόνους λέγει ἀλλὰ τοὺς φύλακας· καὶ τὸν Δόλωνα,
"ὅς ῥ' ἦ τοι εἶδος μὲν ἔην κακός", οὐ τὸ σῶμα ἀσύμ-
μετρον ἀλλὰ τὸ πρόσωπον αἰσχρόν, τὸ γὰρ εὐειδὲς
οἱ Κρῆτες τὸ εὐπρόσωπον καλοῦσι· καὶ τὸ "ζωρότε-
ρον δὲ κέραιε" οὐ τὸ ἄκρατον ὡς οἰνόφλυξιν ἀλλὰ τὸ
θᾶττον. τὸ δὲ κατὰ μεταφορὰν εἴρηται, οἷον "πάν-
τες[1] μέν ῥα θεοί τε καὶ ἀνέρες[2] εὗδον παννύχιοι"·
ἅμα δέ φησιν "ἦ τοι ὅτ' ἐς πεδίον τὸ Τρωικὸν ἀθρή-
σειεν, αὐλῶν συρίγγων τε ὅμαδον"· τὸ γὰρ πάντες
ἀντὶ τοῦ πολλοί κατὰ μεταφορὰν εἴρηται, τὸ γὰρ
πᾶν πολύ τι. καὶ τὸ "οἵη δ' ἄμμορος" κατὰ μεταφο-
ράν, τὸ γὰρ γνωριμώτατον μόνον. κατὰ δὲ προσῳ-
δίαν, ὥσπερ Ἱππίας ἔλυεν ὁ Θάσιος, τὸ "δίδομεν δέ
οἱ εὖχος ἀρέσθαι" καὶ "τὸ μὲν οὖ καταπύθεται
ὄμβρῳ". τὰ δὲ διαιρέσει, οἷον Ἐμπεδοκλῆς "αἶψα
δὲ θνήτ' ἐφύοντο τὰ πρὶν μάθον ἀθάνατ' εἶναι,

[1] πάντες Graefenhan: ἄλλοι AB
[2] ἀνέρες AB: ἀν. ἱπποκορυσταὶ Arab., Lat.

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[a] Hom. *Il.* 1.50; the issue was why Apollo would have sent the plague first upon animals. But *oureis*, unlike *ouroi*, does mean "mules," as also at 10.84.

[b] Hom. *Il.* 10.316; the "problem" stemmed from the continuation, "but was swift of foot."

[c] Hom. *Il.* 9.203; Greeks rarely drank undiluted wine.

[d] Hom. *Il.* 10.1–2, garbled (but cf. 2.1–2), and 10.11, 13: "he marvelled at" is in Homer but not Ar.'s quotation.

Some problems should be resolved by reference to diction, such as the use of a loan word in "first against the *oureis* . . .":[a] perhaps he does not mean the mules, but the guards. And with Dolon, "who in form [*eidos*] was poor,"[b] perhaps he does not mean his body was misshapen, but his face was ugly, since the Cretans call facial beauty *eueides*. And "mix it stronger"[c] may not imply neat wine for topers, but mixing faster. Other points involve metaphor; for instance, "all gods and men slept through the night," yet at the same time he says "whenever he gazed at the Trojan plane, he marvelled at the din of reed pipes and panpipes":[d] "all" has been said metaphorically for "many," as all is a kind of multiplicity.[e] Likewise "alone without a share"[f] is metaphorical, since "alone" means "best known."[g] Accentuation, as in Hippias of Thasus' solutions, affects "we grant him to achieve his prayer,"[h] and "the part rotted by rain."[i] Others are solved by punctuation, such as Empedocles' "at once things became mortal

[e] Cf. 57b11–13, metaphor "from species to genus."

[f] Hom. *Il.* 18.489, *Od.* 5.275 (the Bear constellation, which "alone" never sets).

[g] Metaphor from species ("unique") to genus ("notable"); cf. 57b11–13.

[h] Cf. Hom. *Il.* 21.297, but the ref. is to 2.15 (see *Soph. El.* 166b6–8); a change of accent makes "we grant" into (imperative) "grant": the (tortuous) aim is to exculpate Zeus of deception at *Il.* 2.15. Hippias cannot be identified with confidence.

[i] Hom. *Il.* 23.328: change of accent (and breathing) produces a preferable negative, "which is not rotted by rain"; cf. *Soph. El.* 166b3–6.

ζωρά[1] τε πρὶν κέκρητο".[2] τὰ δὲ ἀμφιβολία, "παρῴχηκεν δὲ πλέω ἡμίζ"· τὸ γὰρ πλείω ἀμφίβολόν ἐστιν. τὰ δὲ κατὰ τὸ ἔθος τῆς λέξεως· τὸν κεκραμένον οἶνόν φασιν εἶναι, ὅθεν πεποίηται "κνημὶς νεοτεύκτου κασσιτέροιο"· καὶ χαλκέας τοὺς τὸν σίδηρον ἐργαζομένους, ὅθεν εἴρηται ὁ Γανυμήδης Διὶ οἰνοχοεύειν, οὐ πινόντων οἶνον. εἴη δ' ἂν τοῦτό γε καὶ [3] κατὰ μεταφοράν.

δεῖ δὲ καὶ ὅταν ὄνομά τι ὑπεναντίωμά τι δοκῇ σημαίνειν, ἐπισκοπεῖν ποσαχῶς ἂν σημήνειε τοῦτο ἐν τῷ εἰρημένῳ, οἷον τῷ[4] "τῇ ῥ' ἔσχετο χάλκεον ἔγχος" τὸ ταύτῃ κωλυθῆναι ποσαχῶς ἐνδέχεται, ὧδὶ ἢ ὧδί, ὡς μάλιστ' ἄν τις ὑπολάβοι· κατὰ τὴν καταντικρὺ ἢ ὡς Γλαύκων λέγει, ὅτι ἔνιοι[5] ἀλόγως προϋπολαμβάνουσί τι καὶ αὐτοὶ καταψηφισάμενοι συλλογίζονται, καὶ ὡς εἰρηκότος ὅ τι δοκεῖ ἐπιτιμῶσιν, ἂν ὑπεναντίον ᾖ τῇ αὑτῶν οἰήσει. τοῦτο δὲ πέπονθε τὰ περὶ Ἰκάριον. οἴονται γὰρ αὐτὸν Λάκωνα εἶναι· ἄτοπον οὖν τὸ μὴ ἐντυχεῖν τὸν Τηλέμαχον αὐτῷ εἰς Λακεδαίμονα ἐλθόντα. τὸ δ' ἴσως

[1] ζωρά Vettori ex Athen. 423F: ζῷα AB
[2] κέκρητο A: κέκριτο BA[2]
[3] καὶ add. Heinsius (Arab.)
[4] τῷ Bywater: τὸ AB
[5] ἔνιοι Vettori (Arab.): ἔνια AB

[a] Fr. 35.14–15 DK (text disputed): the ambiguity is between taking "previously" with "unmixed" or the verb.

[b] Hom. *Il.* 10.252; the context is "more . . . than two thirds, but a third is still left"; it is uncertain whether Ar. wished "more

that previously had known immortality, and unmixed previously were mixed."[a] Others by ambiguity: in "more of the night has passed,"[b] "more" is ambiguous. Others involve usage of diction. People still speak of "wine" when it is mixed; so too with the phrase "a greave of new-forged tin."[c] And as we call iron workers "bronzesmiths," so too Ganymede is described as "pouring wine for Zeus,"[d] even though gods do not drink wine. The last could also be a case of metaphor.[e]

When the sense of a word seems to entail a contradiction, one should consider how many senses it could have in the context: as in "by which the bronze spear was stopped,"[f] how many senses are possible for its being blocked at this point, choosing the best assumption between alternatives. This is the reverse of what Glaucon[g] describes, that some people adopt an unreasonable premise, base inferences on their prejudgement, and, if something contradicts their opinion, blame the poet as though he had said what they merely suppose. The issue of Icarius is a case in point: people think he was a Laconian, so it is absurd Telemachus did not encounter him when he went to Sparta.[h] But perhaps it is as the

than" to mean "the greater part of" or "full"; cf. fr. 385 Gigon/161 Rose.

[c] Hom. *Il.* 21.592: i.e. "tin" means "tin alloyed with copper."

[d] Cf. Hom. *Il.* 20.234; gods drink nectar.

[e] "By analogy": 57b16 ff.

[f] Hom. *Il.* 20.272; the problem is how a spear, having penetrated two layers of bronze, could be stopped by a presumably outer layer of gold. Ar. gives no solution.

[g] Unidentifiable, but cf. Pl. *Ion* 530d. [h] In Hom. *Od.* bk. 4, where Icarius (Penelope's father) does not appear.

ἔχει ὥσπερ οἱ Κεφαλλῆνές φασιν· παρ' αὐτῶν γὰρ γῆμαι λέγουσι τὸν Ὀδυσσέα καὶ εἶναι Ἰκάδιον ἀλλ' οὐκ Ἰκάριον· δι'[1] ἁμάρτημα δὲ τὸ πρόβλημα εἰκός ἐστιν. ὅλως δὲ τὸ ἀδύνατον μὲν πρὸς τὴν ποίησιν ἢ πρὸς τὸ βέλτιον ἢ πρὸς τὴν δόξαν δεῖ ἀνάγειν. πρός τε γὰρ τὴν ποίησιν αἱρετώτερον πιθανὸν ἀδύνατον ἢ ἀπίθανον καὶ δυνατόν· * * *[2] τοιούτους εἶναι οἵους Ζεῦξις ἔγραφεν, ἀλλὰ βέλτιον· τὸ γὰρ παράδειγμα δεῖ ὑπερέχειν. πρὸς ἃ φασιν τἄλογα· οὕτω τε καὶ ὅτι ποτὲ οὐκ ἄλογόν ἐστιν· εἰκὸς γὰρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι. τὰ δ' ὑπεναντίως[3] εἰρημένα οὕτω σκοπεῖν ὥσπερ οἱ ἐν τοῖς λόγοις ἔλεγχοι εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ καὶ ὡσαύτως, ὥστε καὶ αὐτὸν[4] ἢ πρὸς ἃ αὐτὸς λέγει ἢ ὃ ἂν φρόνιμος ὑποθῆται. ὀρθὴ δ' ἐπιτίμησις καὶ ἀλογία[5] καὶ μοχθηρία, ὅταν μὴ ἀνάγκης οὔσης μηδὲν χρήσηται τῷ ἀλόγῳ, ὥσπερ Εὐριπίδης τῷ Αἰγεῖ, ἢ τῇ πονηρίᾳ, ὥσπερ ἐν Ὀρέστῃ τῇ[6] τοῦ Μενελάου. τὰ μὲν οὖν ἐπιτιμήματα ἐκ πέντε εἰδῶν φέρουσιν· ἢ γὰρ ὡς ἀδύνατα ἢ ὡς ἄλογα ἢ ὡς βλαβερὰ ἢ ὡς ὑπεναντία ἢ ὡς παρὰ τὴν ὀρθότητα τὴν κατὰ τέχνην. αἱ δὲ

[1] δι' ἁμάρτημα Maggi (Lat.): διαμάρτημα A

lacunam stat. Vahlen: καὶ ὅτως ἀδύνατον suppl. Gomperz (ex Arab.)

[3] ὑπεναντίως Twining: ὑπεναντιᾷ ὡς A

[4] αὐτὸν AB: λυτέον M, Schmidt

[5] ἀλογία καὶ μοχθηρία Vahlen: -α . . . -α A

[6] τῇ add. Vahlen

Cephallenians[a] maintain: they say it was one of *their* people Odysseus married, and the father's name was Icadius not Icarius. That the problem is due to a mistake seems likely. In general, impossibility should be referred to poetic needs, to the ideal, or to popular belief. Poetic needs make something plausible though impossible preferable to what is possible but implausible. <It may be impossible> that people should be as Zeuxis[b] painted them, but it is ideal, since a paragon should be of higher stature. Refer irrationalities to what people say;[c] and there is also the defence that they are sometimes *not* irrational, since it is probable that improbable things occur.[d] Contradictions should be scrutinised as with refutations in argument,[e] to see whether the same is meant, in the same relation, and in the same respect, so that the poet himself contradicts either his own words or what an intelligent person would assume. But criticism of both irrationality and depravity is right when they are unnecessary and no purpose is served by the irrationality (as with Aegeus in Euripides)[f] or the wickedness (as with Menelaus' in *Orestes*).[g] So then, people make criticisms of five types: that things are impossible, irrational, harmful,[h] contradictory, or contrary to artistic stan-

[a] Cephallenia: island s.w. of (Odysseus') Ithaca.
[b] See on 50a27.
[c] Cf. 60b10.
[d] Cf. 56a24–5.
[e] The subject of Ar.'s *Sophistici Elenchi*.
[f] Eur. *Med.* 663 ff.
[g] Eur. *Or.* 356 ff, 1554 ff; cf. 54a29.
[h] This was implicit at 61a4–9; cf. e.g. Pl. *Rep.* 3.391b4.

λύσεις ἐκ τῶν εἰρημένων ἀριθμῶν σκεπτέαι. εἰσὶν
25 δὲ δώδεκα.

XXVI Πότερον δὲ βελτίων ἡ ἐποποικὴ μίμησις ἢ ἡ τραγική, διαπορήσειεν ἄν τις. εἰ γὰρ ἡ ἧττον φορτικὴ βελτίων, τοιαύτη δ' ἡ πρὸς βελτίους θεατάς ἐστιν ἀεί,[1] λίαν δῆλον ὅτι ἡ ἅπαντα μιμουμένη φορτική· ὡς γὰρ οὐκ αἰσθανομένων ἂν μὴ αὐτὸς
30 προσθῇ, πολλὴν κίνησιν κινοῦνται, οἷον οἱ φαῦλοι αὐληταὶ κυλιόμενοι ἂν δίσκον δέῃ μιμεῖσθαι, καὶ ἕλκοντες τὸν κορυφαῖον ἂν Σκύλλαν αὐλῶσιν. ἡ μὲν οὖν τραγῳδία τοιαύτη ἐστίν, ὡς καὶ οἱ πρότερον τοὺς ὑστέρους αὐτῶν ᾠοντο ὑποκριτάς· ὡς λίαν γὰρ ὑπερβάλλοντα πίθηκον ὁ Μυννίσκος τὸν Καλλιππί-
35 δην ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πινδάρου ἦν· ὡς δ' οὗτοι ἔχουσι πρὸς αὐτούς, ἡ ὅλη τέχνη πρὸς
1462a τὴν ἐποποιίαν ἔχει. τὴν μὲν οὖν πρὸς θεατὰς ἐπιεικεῖς φασιν εἶναι οἱ[2] οὐδὲν δέονται τῶν σχημάτων, τὴν δὲ τραγικὴν πρὸς φαύλους· εἰ οὖν φορτική, χείρων δῆλον ὅτι ἂν εἴη. πρῶτον μὲν οὐ τῆς ποιητικῆς
5 ἡ κατηγορία ἀλλὰ τῆς ὑποκριτικῆς, ἐπεὶ ἔστι περιεργάζεσθαι τοῖς σημείοις καὶ ῥαψῳδοῦντα, ὅπερ[3] Σωσίστρατος, καὶ διᾴδοντα, ὅπερ ἐποίει Μνασίθεος ὁ Ὀπούντιος. εἶτα οὐδὲ κίνησις ἅπασα ἀποδοκιμα-

[1] ἀεί, λίαν Vahlen: δειλίαν A
[2] οἱ Vettori (Arab.): om. A
[3] ὅπερ ἐστὶ A: ἐστὶ del. Duentzer

[a] Attempts to make sense of this number have proved inconclusive.

dards. Solutions should be sought from the categories set out, of which there are twelve.[a]

XXVI One might reasonably ask whether epic or tragic mimesis is superior. If the less vulgar art is superior, and if this is always the one addressed to a superior audience, evidently the art which represents[b] everything is utterly vulgar: here, in the belief that the spectators do not notice anything unless the performer stresses it, they engage in profuse movement (e.g. crude aulos players[c] rolling round to represent a discus, and mauling the chorus leader if their music concerns Scylla).[d] Well, tragedy is like this, just as with the earlier actors' views of their successors: it was for an excessive style that Mynniscus dubbed Callippides an "ape," and the same opinion was also held about Pindarus.[e] As the later actors stand to the earlier, so does tragic art as a whole to epic. People say that the latter is addressed to decent spectators who have no need of gestures, but tragedy to crude spectators; if, then, tragedy is vulgar, it will evidently be inferior. Now, in the first place, this charge applies not to poetry but to acting, since one can overdo visual signals both in an epic recital, like Sosistratus,[f] and in a singing display, as Mnasitheus[g] the Opountian used to do. Secondly, not all

[b] *Mimeisthai* here implies full enactment; cf. Pl. *Rep.* 3.397a.

[c] See on 47a15.

[d] The musicians elaborate poetic themes with grotesque movements; Scylla: see on 54a31.

[e] Mynniscus acted for Aesch., but also as late as 422 (*DFA*^{2} pp. 93, 105, 112); Callippides belongs to the later 5th cent. (Xen. *Symp.* 3.11, *DFA*^{2} p. 94), as probably does Pindarus.

[f] An unknown rhapsode.

[g] Unknown.

στέα, εἴπερ μηδ' ὄρχησις, ἀλλ' ἡ φαύλων, ὅπερ καὶ Καλλιππίδῃ ἐπετιμᾶτο καὶ νῦν ἄλλοις ὡς οὐκ ἐλευθέρας γυναῖκας μιμουμένων. ἔτι ἡ τραγῳδία καὶ ἄνευ κινήσεως ποιεῖ τὸ αὑτῆς, ὥσπερ ἡ ἐποποιία· διὰ γὰρ τοῦ ἀναγινώσκειν φανερὰ ὁποία τίς ἐστιν· εἰ οὖν ἐστι τά γ' ἄλλα κρείττων, τοῦτό γε οὐκ ἀναγκαῖον αὐτῇ ὑπάρχειν. ἔπειτα διότι πάντ' ἔχει ὅσαπερ ἡ ἐποποιία (καὶ γὰρ τῷ μέτρῳ ἔξεστι χρῆσθαι), καὶ ἔτι οὐ μικρὸν μέρος τὴν μουσικὴν καὶ τὰς ὄψεις, δι' ἃς[1] αἱ ἡδοναὶ συνίστανται ἐναργέστατα· εἶτα καὶ τὸ ἐναργὲς ἔχει καὶ ἐν τῇ ἀναγνώσει[2] καὶ ἐπὶ τῶν ἔργων· ἔτι τῷ ἐν ἐλάττονι μήκει τὸ τέλος τῆς μιμήσεως εἶναι (τὸ γὰρ ἀθροώτερον ἥδιον[3] ἢ πολλῷ κεκραμένον τῷ χρόνῳ, λέγω δ' οἷον εἴ τις τὸν Οἰδίπουν θείη τὸν Σοφοκλέους ἐν ἔπεσιν ὅσοις ἡ Ἰλιάς)· ἔτι ἧττον μία[4] ἡ μίμησις ἡ τῶν ἐποποιῶν (σημεῖον δέ, ἐκ γὰρ ὁποιασοῦν μιμήσεως πλείους τραγῳδίαι γίνονται), ὥστε ἐὰν μὲν ἕνα μῦθον ποιῶσιν, ἢ βραχέως δεικνύμενον μύουρον φαίνεσθαι, ἢ ἀκολουθοῦντα τῷ τοῦ μέτρου μήκει ὑδαρῆ· λέγω δὲ οἷον ἐὰν ἐκ πλειόνων πράξεων ᾖ συγκειμένη, ὥσπερ ἡ Ἰλιὰς

[1] ἃς coni. Vahlen: ἧς A
[2] ἀναγνώσει Maggi: ἀναγνωρίσει A
[3] ἥδιον ἢ Maggi: ἴδιον ἢ B: ἡδονὴ A
[4] μία ἡ Spengel: ἡ μία AB

[a] The point concerns acting style, not choice of roles; Callippides: see 61b35.

[b] Ar. probably thinks of reading aloud; cf. 50b18–19, 53b3–6.

movement (any more than all dancing) should be eschewed, but only that of crude performers, as with the complaint levelled against Callippides and now other actors, regarding portrayals of low women.[a] Besides, tragedy achieves its effect even without actors' movements, just like epic; reading makes its qualities clear.[b] So if tragedy is otherwise superior, this defect[c] need not adhere to it. Add the fact that tragedy possesses all epic's resources (it can even use its metre),[d] as well as having a substantial role for music[e] and spectacle, which engender the most vivid pleasures.[f] Again, tragedy has vividness in both reading and performance. Also, tragedy excels by achieving the goal of its mimesis in a shorter scope; greater concentration is more pleasurable than dilution over a long period: suppose someone were to arrange Sophocles' *Oedipus* in as many hexameters as the *Iliad*. Also, the mimesis of epic poets is less unified (a sign of this is that any epic yields several tragedies),[g] so that if they compose a single plot, it will seem either truncated (if its exposition is brief) or diluted (if it comports with the length that suits epic metre).[h] By the latter I mean a structure of multiple actions,[i] in the way that the *Iliad*

[c] I.e. vulgar performance practices.

[d] Hexameters are in fact infrequent in tragedy.

[e] *Mousikē* must here be equivalent to *melos*, "melody," at 47b25, and to *melopoiïa*, "lyric poetry," at 49b33 etc.; epic recitals were accompanied by music of a plainer kind.

[f] Cf. and contrast 50b15–20.

[g] But cf. 59b2–7.

[h] Epic's hexameter suits its nature, incl. its length: cf. 59b30–60a5.

[i] Cf. 59b1.

ἔχει πολλὰ τοιαῦτα μέρη καὶ ἡ Ὀδύσσεια ἃ καὶ καθ' ἑαυτὰ ἔχει μέγεθος· καίτοι ταῦτα τὰ ποιήματα συνέστηκεν ὡς ἐνδέχεται ἄριστα καὶ ὅτι μάλιστα μιᾶς πράξεως μίμησις. εἰ οὖν τούτοις τε διαφέρει πᾶσιν καὶ ἔτι τῷ τῆς τέχνης ἔργῳ (δεῖ γὰρ οὐ τὴν τυχοῦσαν ἡδονὴν ποιεῖν αὐτὰς ἀλλὰ τὴν εἰρημένην), φανερὸν ὅτι κρείττων ἂν εἴη μᾶλλον τοῦ τέλους τυγχάνουσα τῆς ἐποποιίας.

περὶ μὲν οὖν τραγῳδίας καὶ ἐποποιίας, καὶ αὐτῶν καὶ τῶν εἰδῶν καὶ τῶν μερῶν, καὶ πόσα καὶ τί διαφέρει, καὶ τοῦ εὖ ἢ μὴ τίνες αἰτίαι, καὶ περὶ ἐπιτιμήσεων καὶ λύσεων, εἰρήσθω τοσαῦτα.[1] * * *

[1] seq. vestigia obscura in B, unde περὶ δὲ (?)ἰάμβων καὶ κωμῳδίας restitui potest

and *Odyssey* have many such parts of individual magnitude. Yet these poems are structured as well as could be, and are as close as possible to mimesis of a single action. If, then, tragedy excels in all these respects, as well as in the function of the art (for these genres should produce no ordinary pleasure, but the one stated),[a] it will evidently be superior to epic through greater success in achieving its goal.

As regards tragedy and epic, the number and distinguishing features of their varieties and components, the reasons for success and failure in them, and criticisms and their solutions, let this count as sufficient discussion. * * *[b]

[a] At 53b10–13 (for tragedy).

[b] There originally followed a discussion of comedy in the work's "second book"; cf. 49b21–2.